

Billboard

1994 100 YEARS 1994

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NEWSPAPER

HEATSEEKERS



Deep Forest, James Make An Impact
PAGE 8

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

FEBRUARY 19, 1994



Trio Rob Wasserman
Bassist Rob Wasserman in a star-studded collection of top artists performing in a trio setting. The various trio ensembles include Brian and Carme Wilson, Bruce Hornsby and Branford Marsalis, Neil Young and Bob Weir, Jerry Garcia and Eric Burdon, Elvis Costello and Marc Ribot. Trio is being backed by a massive marketing campaign including print and television. The first major, surprise hit album of 1994! Available on MCA/GRP compact discs and cassettes.



House Party 3 The Soundtrack



Available on cassette and compact disc

IN VIDEO NEWS
Disney's 2nd 'Aladdin'
Goes Direct to Video
PAGE 110



THE NEW FACE OF YOUNG COUNTRY

Montgomery 'Kickin' It Up' In No. 1 Slot

■ BY PETER CRONIN and CRAIG ROSEN

NASHVILLE—For the second time in as many weeks, there's a surprise at the top of *The Billboard* 200, as John Michael Montgomery's Atlantic album "Kickin' It Up" knocks Alice In Chains' "Jar Of Flies" from the No. 1 position. Montgomery is only the third country performer to top *The Billboard* 200.

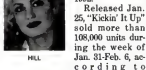
Garth Brooks reached No. 1 with three albums:



MONTGOMERY

Warner's Little Texas On *The Country/Pop Border*. See page 8.

"Ropin' The Wind" (Sept. 28, 1991), "The Chase" (Oct. 10, 1992), and "In Pieces" (Nov. 18, 1993). Billy Ray Cyrus hit the summit with "Some Gave All" on June 13, 1992.



HELL

Released Jan. 25, "Kickin' It Up" sold more than 108,000 units during the week of Jan. 31-Feb. 6, according to

(Continued on page 102)

Gambling On Woodruff

■ BY PETER CRONIN

NASHVILLE—With country music booming as never before, Nashville's star-making machinery is cranking at warp speed, and freshly created, off-the-rack Wranglers are becoming the



WOODRUFF

uniform of choice for up-and-coming country singers.

But Bob Woodruff, with his scruffy, dirty-jeans-and-a-T-shirt look and his bare bones, singer/song-

writer-based country songs, is a gamble for Asylum, which is betting heavily that country audiences are ready to go for the appeal of something more real.

"There are a lot of record companies doing a real good job at a certain kind of thing," says Asylum president Kyle Lehnig. "We want to focus on a different kind" (Continued on page 123)

Sony Discos Mines For Gold With La Mafia's 'Vida' Set

■ BY JOHN LANNERT

When La Mafia signed with Sony Discos three years ago, the Houston sextet was a respected Tejano act selling about 60,000 to 70,000 units per record—respectable numbers for its genre.

Three albums later, La Mafia has transformed itself into a pop band whose upcoming re-

cord, "Vida," should surpass 500,000 units in the U.S., a statewide sales tally seldom reached by Latino acts, claims Sony Discos VP/MD George Zamora.

According to Zamora, La Mafia's 1991 album, "Estás Tocando Fuego" (You're Playing With Fire), hit 370,000 units, and its 1992 follow-up, "Ahoré V" (Continued on page 101)



LA MAFIA



SEE PAGE 86

House Panel To Examine Rap

■ BY BILL HOLLAND

WASHINGTON, D.C.—Gangsta rap lyrics and their effect on American youth are the subjects of a recently announced series of hearings on Capitol Hill. The hearings, which were called by Rep. Cardiss Collins, D-Ill., who chairs a subcommittee on (Continued on page 103)



COLLINS

Classical Budget Lines Gain Status

■ BY NICOLAS SOAMES

CANNES—Budget classical catalogs were among the top titles traded at this year's MIDEM exhibition Jan. 30-Feb. 3, as major labels and independent operators home in on what has proved to be an enduring and exceptionally lucrative market. Newly formed label Discover, (Continued on page 109)

Reggae Biz Responds To Chart's Debut

■ BY MAUREEN SHERRIDAN

KINGSTON, Jamaica—Billboard's new reggae chart ruled in Jamaican music circles last week as debate about its implications for the music escalated other industry topics. The introduction of a formal (Continued on page 101)



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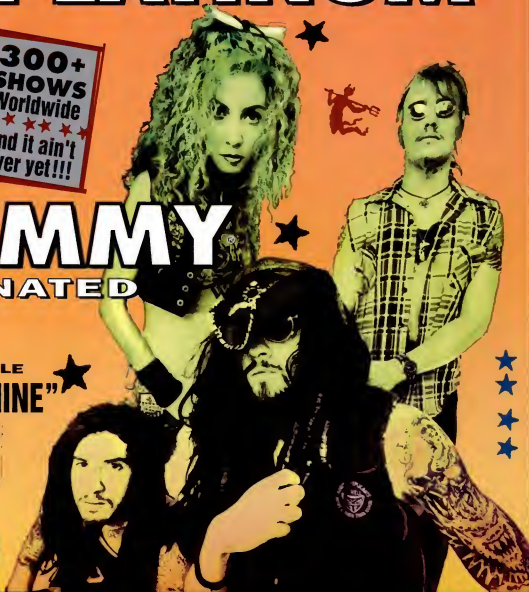
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"BLACK SUNSHINE"
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GEFFEN



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Latin Playboys Rock The Goe Age

Ancient to the ears, yet too new for comfort, "The Latin Playboys" (Slash/Warner, due March 8) is music a pop archaeologist might discover after kicking over the console of a Mayan wireless. Random melody amidst the wreckage of a lost society, a relic recovered in a future we may never see, it is a telegraphic overture to the Latin America's chronicles as filtered through the static of an extant transmitter.

Like the fevered historical narratives of Eduardo Galeano's "Memory Of Fire" trilogy (Bantam Books, 1987), in which the march of Latin civilization is recreated in sequenced anthologies (entitled "Genesis," "Century Of The Wind," and "Faces & Masks") of brief ancestral vignettes, so "The Latin Playboys" is an intimate, yet massive, relic of a telegraphic overture, worldly in its strangled horns, fuzbox *canciones*, and storm-cell percussion. Los Lobos has created a masterpiece of found composition and experimental roll, jamming in short bursts with the ghosts of Montezuma, Jose Marti, Perez Prado, and the *norteno* and *conjunto* traditions that throw mad shadows on the walls of Latin rock.

The fact that most of the album was recorded on a Tascam four-track tape deck during late evening in the Whittier, Calif., living room of Los Lobos singer/guitarist David Hidalgo is central to the pathos and mystery of its overpowering spell.

"Coming out of [1992's] 'Kiko,'" says Hidalgo, "we were all really disappointed by that creative process, and I hadn't dried up ideas-wise, so I kept putting my thoughts down as home demos, just following the feel. I was going for the innocence of early primitive folk recordings, like the samples I'd heard. There was no pride involved and it's music for the sake of simple human celebration."

"For maybe six months," he adds, "I'd sit up a couple of evenings a week, after my kids went to sleep, and let my impulses take me on a ride. I'd have the mic of the tape deck up so loud that on a track like 'Lagoon' you can hear the TV audio from a Thailand beauty contest I was half-watching. I'd go through the kitchen drawers, pulling out a plastic bag of barbecue skewers that I shook in my lap for a certain noise, while I used butter knives and spoons as slides for my guitar. Then I'd grab for something else and go on without stopping. I felt free of the constraints, and when I ever tapes of Los Lobos drummer Louie Perez I left space for lyrics."

"What I heard," Perez recalls, "was all this chance music," a lot of the stuff almost Zen-like in its use of available materials. "At the time, Perez was listening to a lot of the post-hard-boogie experimentation of Rahsaan Roland Kirk, whose free playing incorporates woodwinds and quirky instruments, many of Kirk's own invention. Perez also was reading the poems of the Tang Dynasty, whose work he perceived as 'snapshots of something that's right in front of them, leaving no sense of an individual view.'"

And after 20 years of exploring Latin American music, Perez shared Hidalgo's quest for improvisations that would "tread on the turf of poets" without leaving footprints.

"The music David had in mind for what became 'Sam Brown Earth' really grabbed me—it sounded like the story of Creation. Many people might wonder if this is the kind of music Chicano or Latin people should make—but we didn't want to fight the naturalness of it. I called [producer/keyboardist] Mitchell Froom, and he loved what he heard, but we knew it would be difficult for Dave to ever go back into a real studio to record it. So I put myself on a

schedule each day at my place in Laguna Beach, writing lyrics to whatever the sounds suggested. Then I spent one evening transferring the four-track to multitrack tape. I showed up for final studio work with Mitchell carrying two cassettes of the demos and a stack of papers full of lyrics. Mitchell said he thought this could turn into a producer's nightmare, but we plugged in, with help from [engineer/bassist] Thelma Blake, and David and I did vocals."

"I'd attach words where they seemed to fit, and we'd run the tapes through outdoor blenders. Perez and I used a tank amplifier used in a Chamberlain [tape-loop device, akin to a mellotron], adding and subtracting whatever seemed right, during May and June of '93. But still, we didn't formulate anything, saying 'this is where the beat goes, this is where the melody belongs.'"

Yet it was plain that the endeavor had become a project beyond even the artistically flexible frontiers of Los Lobos. "Other band members would say, 'What are you guys doing?' My honest answer always was, 'I'm not sure.' Perez recalls with a laugh, "David and I never approved this project, trying to stretch the limits of songwriting, but I think we did somewhat."

Which is a modest way of announcing that "The Latin Playboys" is an enormously profound benchmark in modern rock for the Goe Age, helping define our equilibrium-starved decade with a beat matching Los Pintos' "Exile In Guyville," McSheel's "Naked Cowboy's" "Plunk Lullabies," and "Rage Against The Machine."

Especially impressive is the range and tonal ring of the timpani-like effects Perez and Hidalgo brought to the music, the two tracks, songs and poems upon bottles, tom-toms, and assorted surfaces lending a tinge of the familiar to a dark pageant upon the imagination could attend. Received imitations from the East and West, the songs and poems of the ill-boding "IT" are mestizo pronouncements wherein Sgt. Pepper wears a Trout Mask Replica to a Cinco de Mayo festival, "New Zandu" and "Crayon Sun" are worldly handsome rockers that channel the pink electricity of the Dia de Los Muertos holiday. And like the *cancion ranchera* (peasant song) style that flourished in the hardy rural Mexican adventure films of the 1930s and '40s, "Pink Steps" and "Maniford De Amor" are contraband tales of self-indulgence no modern urban *caballero* could ever find.

The Incas believed that history is a cycle of epochs divided by times of cataclysm called *pacakuti* or "overturning of the world order." The sun symbolizes the sun and the moon the correspondent. We behold hymns to an equinox of bedlam, during which the lower world and the upper world reverse themselves. And while "The Latin Playboys" closes with the childlike charm of "Forever Night Shade Mary," a crude *serenata* that speaks of a moonbeam to have lost its place in the order of things, offering a beginning where the end belongs. For it is the dread cataclysm of opening song "Viva La Raza" that seems the fated destination.

"As we were making this record, I was thinking of the Latin it," says Perez. "And at the end of each day, when Mitchell Froom would leave the studio, he'd say the world seemed upside down. The music has a definite groove, an Afro-Cuban/Latin American feel, but most of all it reminds me of the rhythm of breathing, and the beat of hearts. It's a response to the way we now live, tempered by what has come to surround us."



by Timothy White

THIS WEEK IN BILLBOARD

GIANT HAS HIGH HOPES FOR HAMMER

With a new label, a new attitude, and a much harder sound, rap star Hammer returns March 1 with "The Funky Headhunter," his first album on Giant Records. Following the perceived disappointment of 1991's "Too Tight To Quit," Hammer has adopted a more aggressive sound and has enlisted the help of such singers as Teddy Riley and members of Snoop Doggy Dogg's Dogg Pound, Craig Rosen reports.

MODERN ROCK RADIO WARS

Only two of the 100 largest U.S. radio markets support more than one modern rock station. But in those two cities, Honolulu and San Diego, intense battles are shaping up as the stations fight for larger shares of the alternative audience. While some believe the competitors can co-exist, others aren't so sure. Carrie Borzillo relates the struggle.

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HARRY NILSSON

1941-1994

"But somehow it isn't only not just the words isn't it"?

—PROF. SCHMILSSON M.E. (me)



This One



TY0Y-UDJ-F7CX

Oscars May Spur Vid Release Shuffle

Warner Rethinks 'Fugitive' Street Date

BY ELLEEN FITZPATRICK

LOS ANGELES—The surprise best picture nomination for "The Fugitive" in this year's Academy Awards competition has prompted Warner Home Video to consider upping its planned March 22 sell-through release.

Observers say it is likely the release will be moved up at least two weeks earlier in March, but Warner Home Video executives decline to reveal a new release date.

Although action/adventure films rarely receive Oscar nominations in any but the technical categories, "The Fugitive" received seven nods.

Tommy Lee Jones, who played the FBI agent tracking Dr. Richard Kimble (Harrison Ford), was nominated for best supporting actor. Other nominations for the film include cinematography, original score, sound, sound effects, and film editing.

Other best picture nominees (and their video labels) are "In the Name Of the Father" (MCA/Universal); "The Piano" (Live Home Video); "The Remains Of The Day" (Columbia); "Forrest Gump" (MCA/Universal); "The Untouchables" (MCA/Universal). All the titles are still enjoying healthy box-office business and have not been scheduled for home video release.

Although "The Fugitive" will be the only best picture nominee in stores at the time of the March 22 release, retailers should be able to capitalize on other contenders.

Nominated films already on shelves include Paramount Home Video's "The Firm," Columbia TriStar's "Sleepless in Seattle," "In The

Line Of Fire," "Poetic Justice," and "Climbinger," and Warner's "Dave." "What's Love Got To Do With It," the Tina Turner film hit, which received two nominations, arrives in stores March 23 from Buena Vista. Columbia TriStar's "The Age Of Innocence," nominated for five awards, will be in stores April 6. Warner's "Fever" featuring best supporting actress nominee Rosie Perez, will

be released April 6.

Prior to the Feb. 9 announcement of the nominations, Buena Vista Home Video switched the street date for "Farewell My Concubine," a nominee in the best foreign film and cinematography categories. Originally scheduled for an April 13 release, the video will be released this summer.

Turner and PBS Negotiating Videotape Distribution Deal

NEW YORK—Turner Home Entertainment and Public Broadcasting Service are negotiating a deal that would give Turner rights to distribute prerecorded videocassettes bearing the PBS logo.

Although none of the principals could be reached for comment, trade sources say a final agreement is near. "All I know is that they are talking," says Jon Olsen, director of marketing and business affairs for PBS affiliate WNET in New York.

The move appears to deal a major blow to Pacific Arts, which had been negotiating its 3-year-old agreement with PBS. Pacific Arts denies industry speculation that it is in rocky shape financially, but acknowledges it is ending its ties with PBS because the PBS license fee and other demands are "not in the best interests" of the company. Los Angeles-based Pacific Arts laid off some of its 30-person work force in December

and is considering a shift from video to multimedia, such as CD-ROM.

Turner, meanwhile, is tiding its video repertoire, which will include output from New Line Cinema and Castle Rock, two independent producers recently acquired by parent Turner Broadcasting.

If it takes on PBS as anticipated, Turner will face the same challenges that hindered Pacific Arts. The consensus is that Pacific Arts got too much for product it was able to acquire from PBS member stations and spent still more creating an image for nontraditional releases in a hi-movie-driven market. Uni Distributing handles the wholesale chores.

"Pacific Arts has done an admirable job," says another nonexclusive executive. "Going anywhere else for PBS would be a mistake. Turner all of a sudden is a movie studio, and you can make a lot more money with video."

(Continued on page 18)

Pfeiffer Takes Reins At Hollywood Records

A&R Chief's Promotion Seen As 'Artist-Friendly' Move

BY CRAIG ROSEN

LOS ANGELES—Possibly taking a cue from Capitol-EMI's appointment of A&R chief Chris Gersh to president/CEO of Capitol Records, the Walt Disney Co. has named its former VP of A&R, Bob Pfeiffer, to head Hollywood Records.

Although Pfeiffer's A&R track record isn't quite as impressive as Gersh's, his move to the label signifies an attempt by Disney to create a more artist-friendly environment at Hollywood. Pfeiffer, like Gersh, is 35, young for a label head.

Hollywood's former president was Peter Paterno, a music industry attorney whose clients included Guns N' Roses. Paterno left the label in November, after his contract expired (Billboard, Sept. 11, 1993).

Pfeiffer, by contrast, was a member of critically acclaimed band Ohio, recording act Human Static, which released a solo album.

As a VP of A&R at Epic Records, Pfeiffer was responsible for reviving Alice Cooper's career, as well as signing a diverse list of artists including Screaming Trees, Sepultura, Ornette Coleman, Steve's Plum, and Joe Satriani (whose long-planned band pro-

ject for Epic is still unreleased).

Although Pfeiffer will head the company, his title is executive VP, not president, which has led to speculation that he somehow actually will be put in place over Pfeiffer.

"But Pfeiffer disputes this theory. 'I'm running the place,' he says. 'And a presidency is something that has to be earned.' A Disney press release states that Pfeiffer succeeds former executive VP Wesley Klein, who will leave the label, rather than Pfeiffer."

As for the future of Hollywood, Pfeiffer says his "dream is to create a music company that is for and about artists. A place where the word 'music' is used instead of 'product.'"

Pfeiffer says he is in the process of evaluating the label's current staff, but adds he is "very happy with a number of people that work here."

Concerning future releases, Pfeiffer says the label is for and about artists, and that he will continue to mine its past successes with the catalogs of Queen and the Dave Clark Five, as well as soundtracks.

Hollywood titles on The Billboard 200 include Queen's "Greatest Hits," at No. 125 in its 73rd week on the chart; the soundtrack to "Sister Act 2 Back In The Habit," at No. 137; and the soundtrack to "The Three Musketeers," at No. 174. The latter spawned the No. 1 single "All For Love" by Bryan Adams, Rod Stewart, and Sting. But A&M, which owns Adams and Sting record for, re-

leased the single.

Hollywood released "Alternative NRG," featuring live performances by acclaimed acts including R.E.M., The Roots, and The Roots. The Billboard 200 this week at 187. Coming on March 22 is the Hollywood debut of the Brian Setzer Orchestra, a band resurrected by the former Stray Cats member.

As for other future releases, (Continued on page 108)

New York: Public Not Yet Excited By Multimedia

BY SETH GOLDSTEIN

NEW YORK—Suppliers and retailers beware: Consumers are not nearly as interested in multimedia as industry pundits have speculated, which could give VHS and laser disc a renewed lease on life. And while there's plenty of interest in CD-ROM software, consumers want to be able to play those discs on personal computers rather than suffer the expense of a stand-alone unit.

That's the essence of market research conducted by the Verity Group, based in Fullerton, Calif. Verity surveyed some 750 "product-literate" buyers of TVs, VCRs, video games, and like to get their opinions on possible new-tech purchases, and compared those answers with retail expectations.

The result? "If I was in the business of making hardware, I'd slow down a little bit in the rush to get product to the market," says Verity

president Bill Matthies. Interactive cable, conversely, gets a better review. Forty-one percent of the consumers agree willing to pay an extra \$11 a month for over-the-air multimedia services.

"If I was in the cable business, I'd say, 'let me at 'em,'" adds Matthies, who thinks the data is good news for that sector. He will have a chance to double-check the trend when Verity fields its second poll in June to a different sample.

Matthies considers video CD particularly vulnerable to retail disappointment. Forty-one percent of his respondents said they were flustered "not very interested"; 6% were "very interested." Retailers, in contrast, greatly underestimated the former and overestimated the latter. The big sticking point is the price of the hardware: Dealers are much more confident they'll find buyers for video CD players pegged at \$300-\$400 than potential

(Continued on page 109)



50 Years With Verity. Announcing "Carnegie Hall Salutes The Jazz Masters: Verity Records At 50," an April 6 event at Carnegie Hall, are, in back row, PolyGram Classics & Jazz president Christopher Roberts, left, and Thirteenth/WNET chief operating officer George Mills. In front row, from left, are Festival Productions Inc. president/CEO George Weitz, BET executive VP of corporate affairs Sheila M. Johnson, and Carnegie Hall executive and artistic director Judith Aron. The event will benefit Carnegie Hall's Jazz Education Program and will air May 18 on PBS' "Great Performances."

Piracy Fight Sees Tape Seizures Down

BY BILL HOLLAND

WASHINGTON, D.C.—For the first time since the Recording Industry of America's year-end anti-piracy statistics, released Feb. 11, show a decline in counterfeit cassette seizures.

The drop in the number of bogus cassettes seized, to 2 million last year from 2.5 million in 1992, is linked to the RIAA's successful efforts with federal and local law enforcement in raiding and prosecuting manufacturers and distributors, says Steve D'Onofrio, RIAA executive VP and director of anti-piracy.

Dear criminal convictions jumped to an all-time high of 144 from 128 in 1992. Over the past five years, those convictions have increased 140%, according to the RIAA.

"There's no doubt the drop in sei-

zures is a tangible confirmation that we've made headway. Every sign shows it," D'Onofrio says.

"We've made definite gains not only at the manufacturing and distribution levels, but also noticeably because of programs targeted specifically at illegal street vendors," he adds. "That's all a result of the maturation of our programs."

D'Onofrio notes that a number of pirate manufacturers "are going to jail, and a lot more are getting the picture and just getting out of the business."

Betailer and field investigator reports also show fewer complaints about piracy in 1993, says D'Onofrio.

He says new state true name and address laws, along with the familiarity of federal and local law enforcement officers with RIAA staffers,

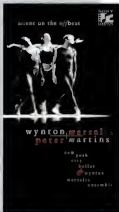
have helped the program.

The RIAA efforts have had the greatest results in the Northeast, especially from New York's area. Curb contributed 52% of the counterfeit cassettes seized.

D'Onofrio says 1994 anti-piracy efforts will be geared to making a bigger dent in illegal activity in the Southwest and West, particularly in the Los Angeles basin, where vendors ply their bogus wares at flea markets.

"We've convinced some flea market vendors to look more closely at the vendors, but not all of them. We'll be using some new tools this year to deal with that," he says.

In addition, D'Onofrio says the RIAA plans to continue its successful CD Plant Awareness Program.



premiering march 8

Sony Classical Film & Video is changing the face of classical music video with an inspired new "cinematic" approach to the medium. Produced by the award-winning team with 13 Emmys already to their credit, these new releases offer an intimate look at the world of music that will spark interest far beyond the classical audience.

Vladimir Horowitz "A Reminiscence"

A moving portrait of the master pianist. This film includes never-before-seen "home movie" and performance footage, creating the quintessential profile of one of the century's greatest artists.

Wynton Marsalis/Peter Martins "Accent On The Offbeat"

A fascinating cinema verité film about the making of JAZZ – a collaboration between trumpeter Wynton Marsalis and New York City Ballet Master in Chief Peter Martins. Highlights include a sensational original Wynton Marsalis score plus a dazzling full performance of the critically-acclaimed ballet.

Dvořák in Prague: A Celebration

A gala international concert event from one of Europe's most breathtaking cities, including performances by superstars Yo-Yo Ma, Itzhak Perlman, Frederica von Stade, Czech pianist Rudolf Firkušný, and the Boston Symphony Orchestra led by Seiji Ozawa. (Also available on CD and Cassette.)

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Deep Forest Growing in Popularity 550's World Music-Dance Hybrid Climbs Charts

BY CARRIE BORZILLO

LOS ANGELES—The unusual pairing of contemporary dance rhythms with indigenous vocal music of South America, the South Pacific, and Central Africa has made Deep Forest an unlikely mainstream favorite.

The 550 Music/Epic self-titled release moves 80-87 on the Billboard 200 this week, as the first single, "Sweet Lullaby," is bubbling under the Hot 100.

During the week of Feb. 12, "Deep Forest" became a Heatseekers Impact Artist as the title moved 82 degrees from No. 89 on the Billboard 200. According to SoundScan data, 185,000 units have been sold.

In addition, "Deep Forest" has received a Grammy nomination for best world music album.

Since the album's release May 4, "Sweet Lullaby" has spent time on various charts. It peaked at No. 6 on Billboard's Club Play chart May 22, No. 4 on the Maxi-Singles Sales chart May 26, and No. 14 on Modern Rock Tracks Aug. 14. "Sweet Lullaby" also

Heatseekers Impact designates an album that advances from the Heatseekers chart of developing artists into the top half of the Billboard 200, the top 25 on Top R&B Albums or Top Country Albums, or the top five on one of Billboard's other popular format charts.

debuted on Hits of the U.K. Feb. 12 at No. 12. It's now No. 10.

Deep Forest is the work of two European composers, Michel Sanchez and Eric Mouquet, who combined a Central African pygmy lullaby with a dance beat to create "Sweet Lullaby." Deep Forest also weaves music from the Solomon Islands, Burundi, Togo, and Sabel into a bed of house grooves and ambient rhythms.

Mouquet has composed and arranged music for a number of French artists, including Herbert Leonard, Pata, and Jacky Quarta. Sanchez is a classically trained pianist and organist who has worked as a session musician. Currently, he is working on a jazz instrumental solo album.

The project came about when Sanchez, an avid student of ethnic music, decided to try to combine African voices in a modern pop context. Mouquet, in turn, gave the music its ambient dance sound.

The indigenous recordings used on the album were taken from a variety of archival sources.

A percentage of the proceeds from Deep Forest is being donated to the Santa Monica, Calif.-based Pygmy Fund, which aims to help the pygmies of Central Africa with their changing environment.

Mouquet says he's a bit surprised at the project's success. "When we began this project, it was not for commercial [success]," he says. "The idea was just to play the music we want and to preserve the emotion of the music. It was important for us to preserve the tribal voices and not let the music overpower it."

Initially, "Deep Forest" was released internationally by Columbia June 3, 1992. Epic picked it up and released it in May 1993 in the U.S. before having the product on its new imprint, 550 Music, in August.

The success of "Deep Forest" is (Continued on page 39)

James Reaps Rewards Of Foundation Laid By Mercury

LOS ANGELES—After 10 years and five domestically released albums, U.K. act James has found success in the U.S. with "Laid," on Fontana/Mercury.

Although the group has had hits in the U.K., "Laid" marks its biggest breakthrough in the U.S. The album's impetus is due largely to a television campaign and a variety of retail programs, in addition to touring and heavy radio play.

James became a Heatseekers Impact Artist as "Laid" cracked the top half of The Billboard 200 for the week of Feb. 5, moving 15 spots to No. 79. Last week the album reached No. 75 (Billboard, Feb. 12); this week it falls to No. 95.

The album's title track and first

single goes in at No. 8 on the Modern Rock Tracks this week.

"Laid" is James' third album for the label. The band's self-titled set came out in 1989.

Followed by "Seven" in 1992. Prior releases in the U.S. include "Sister" and "Strip Mine" on Sire in 1986 and 1988, respectively.

The group hails from Manchester, the same city that spawned the Smiths, the Buzzcocks, and Joy Division and its later incarnation, New Order.

James bass player Jim Glennie at (Continued on page 19)

Warner's Little Texas Takes Country To Pop Border

BY ERIC BOEHLERT

NEW YORK—While the flow of high-profile country acts trying their luck at pop radio has thinned lately, Warner Bros. newcomer Little Texas is quietly building the first major crossover success story of the young year.

Thanks to the band's eye-catching videos, it's also securing an image with women as Nashville's released expert.

The six-man band released its second album, "Big Time," last fall. The first single, the plaintive ballad "What Might Have Been," peaked at No. 2 on the Billboard Hot Country Singles & Tracks chart. That was followed with the rowdy "God Blessed Texas," which hit No. 1 on the country club dance floors nationwide.

Thanks to big singles sales (168,000 units to date, according to Sound-

Scan), "God Blessed Texas" hit No. 32 on the Billboard Hot 100 Singles Sales chart. The song eventually made it to No. 1 on the Billboard Hot Country Recurrents chart in January. "My Love," the band's current country single, is No. 25 on the country chart this week.

Last November, a radio promotion staffer brought "What Might Have Been" to the attention of Dino Barbi, VP of promotion for Warner Bros. in Los Angeles, who had been itching to try a country crossover. He decided the group, which boasts no steel guitar, was a straight pop recording.

Since then, the song has climbed to No. 25 on the Top 40 Adult Airplay chart in Billboard sister publication Top 40 Airplay Monitor and 14 on Billboard's Hot Adult Contemporary chart. Warner Bros. is targeting mainstream top 40 stations for air-

play and has submitted a black-and-white version of the "What Might Have Been" video to VH-1.

"The record surprised me a bit. I thought it would be a nice little crossover," says Greg Hewitt, MD at AC KYSK St. Louis. "But it's per-



LITTLE TEXAS



Girls' Night Out. RCA Records executives honor Kaper Records/RCA group Blacklight at a party in the band's honor in New York. The band's debut album, "Blacklight (Trust U Right)," is due out March 29 and features the single "Krazy." Shown, from left, are Kaper president Don Perry; band member Pam Copeland; RCA senior VP of marketing Randy Goodman; band member Niccolia "Tye-V" Turman; RCA president Joe Galante; RCA VP of field marketing David Fitch; band member Rochelle Stuart; and RCA senior VP Butch Waugh.

Virgin Bears Enigma's 'Cross' To Global Acclaim

BY PAUL SEXTON

LONDON—Virgin's sophomore release by Enigma, the pop/dance/studio creation of producer and writer Michael Cretu, is rapidly writing its own international sales rule book.

Early reports indicate that the album, "The Cross Of Changes," and its first single, "Return To Innocence," may be international phenomena (Billboard, Jan. 8).

The album was released in the U.S. Feb. 5 with unit shipments of 500,000, and in the U.K. a day earlier, where 75,000 units were shipped, according to Virgin. These are the latest achievements in a series of sales feats across the globe.

"The Cross Of Changes" was released Dec. 6 across Europe, with the exception of the U.K., with releases that month also in Latin America and Southeast Asia. The street date in Canada was Jan. 25, and Australia

and New Zealand follow in March and April, respectively. The international marketing of the album is being co-ordinated by Virgin Schallplatten in Munich.

"Enigma is a German signing and since the U.K. released last week and, we set up the marketing plan," says product manager Anja Venghaus. "Everybody put up exciting marketing campaigns, and some territories expect to split platinum." Virgin reports the album has already achieved gold status in a dozen territories: Germany, with shipments of more than 250,000 units, Spain (50,000), Norway and Switzerland (40,000 each), Malaysia (15,000), and Taiwan (10,000), and moves to No. 1 in Denmark this week. "It really is everywhere," says Venghaus. "All kinds of people buy Enigma, basically."

"That sentiment is echoed by Margie Cheske, director of artist development at Virgin in Los Angeles. "We're thrilled, all of us. It's amazing the momentum this project has. Enigma is liked by everyone from kids buying Smashing Pumpkins to 70-year-old fathers buying 'The Three Tenors.'"

"Virgin will go for top 40 adds for the 'Return To Innocence' single on Feb. 16, but international activity on the track has caused some radio front-runners to add it as an import, notably KROQ Los Angeles, KIGT Dallas, and KRBE Houston, according to the record company.

Airplay throughout Europe is strong on the single, which is No. 3 in Britain and vaults 183rd on this week's Music & Media Eurochart Hot 100. In addition, "Innocence" has European chart positions in Austria, Belgium, Finland, Ireland, and the Netherlands, and has reached No. 1 on the airplay charts of leading Tokyo station J-Wave.

The single will be in stores in the U.S. March 5, says Cheske. Cassette and CD-5 formats will be available, (Continued on page 18)

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Sutherland** in Imagine Films' "The Cowboy Way"

to be continued...



2000

WILLIAM MORRIS AGENCY



Artists & Music

Zomba Acquires Brentwood Group Secular Distribution Awaits Christian Indie

■ BY BOB DARDEN

The Zomba Group of Companies, the London-based parent of Jive Records and other holdings, has purchased the Christian music-oriented Brentwood Music Group Inc. No sale price was announced.

With reported revenues of more than \$19 million in 1993, Brentwood was one of the last remaining contemporary Christian labels without a secular distribution agreement.

Under the leadership of founder Jim Van Hook, the 14-year-old, concept-oriented religious label—based in the Nashville suburb of Brentwood—has built an independent dis-

tribution network of more than 5,000 Christian bookstores and 3,000 general accounts in more than 40 countries. Van Hook has entered a long-term agreement with Zomba to continue running the operation.

By specializing and narrowing its product, Brentwood has been able to establish successful outlets in hospital gift shops, corner drug stores, and even some department stores and retail outlets.

The company, which Van Hook says he began in 1980 with a \$500 investment, now has more than 120 employees in Nashville.

Brentwood has seven "in-house" labels as well as a music publishing

division said to be the second largest in the print and chord music fields in the U.S.

Zomba chairman/CEO Clive Calder says Brentwood is Zomba's first entry into the Christian music market, the culmination of a decision-making process that began more than a year and a half ago. (Last year, Zomba made its initial move into book goods with the signings to its New York-based Jive Records label of John P. Kee and Vanessa Bell Armstrong.) Calder says Zomba "rejected the idea of a start-up—which is how we usually go into new areas—because we recognized quickly the necessity of having strong, experienced management in a specialized area that was new to us," he says.

Calder also was attracted by Brentwood's "well-established" product lines and catalog and the fact that the company "controls its own destiny in every respect other than manufacturing."

Brentwood will continue to handle its own manufacturing and distribution.

(Continued on page 18)

Uni Shuffles Staff In Overhaul Of Audio Distribution Arm

■ BY J.R. REYNOLDS

LOS ANGELES—In a move that adds 20 new field personnel and refocuses the mission of others, Uni Distribution has restructured its audio distribution arm. The change goes into effect immediately.

John Burns, president of Uni Distribution, says the move is designed to "respond to the changing landscape of retail and communication technologies, and strengthen the sales and marketing position of Uni."

Uni manufactures and distributes recorded music in the U.S. and Canada for MCA, Geffen, DGC, GRP, and MCA-associated labels: Uptown, Gasoline Alley, Sire, Radioactive, Impact, Decca, Varese Sarabande, MCA/GRP, BBE, Margaritaville, and Savvy.

Formerly composed of five regional branches, Uni has been restructured into three regional marketing divisions: Western, Central, and Eastern. Each division has a sales manager

and a marketing manager who report to Burns.

Bob Schnieder, senior VP of branch distribution for Uni, will oversee the three sales divisions, while Eddie Gilreath, senior VP of marketing for Uni, will oversee the three marketing divisions.

Burns cites the continuing consolidation of retail distribution and the growing importance of the independent retailer as the motivation for the restructuring.

"Today, national and even international headquarters of [retail and rack] corporations are located in small market areas, as opposed to big cities, and purchasing is done out of these markets," says Burns. "So we restructured our organization to accommodate these accounts."

The three sales managers of the new divisions are Denise Fanelli, Western division; Jim Westworth, Central division; and Rich Grobner, Eastern division. Their marketing counterparts are Roger

(Continued on page 34)

Imago Signs On Spoken-Word Label P&D Deal For New NuYo Imprint

NEW YORK—Imago Records has finalized a production and distribution deal with NuYo Records, a new label specializing in spoken-word recordings.

The New York-based label's principle owners are poets Bob Holman, director of the NuYorkian Poets Cafe, and Sekou Sundiata, both of whom will handle A&R and production duties; Bill Adler, the veteran rap publicist and Jim Coffman, who has previously held marketing positions at Island and EastWest will oversee artist development and marketing, respectively.

"The energy, talent, and intelligence coming out of today's spoken-word scene is as vital and obvious as anything I've ever seen in rock'n'roll," says Terry Ellis, founder and president of Imago.

Holman says the opportunity to start the label "comes at a wonderful moment, with Ameri-

ca thirsting for words with meaning."

NuYo's first release will be "No More Mr. Nice Girl," by Maggie Estep, who is appearing on MTV's 20-date spoken word college tour, the network's first such undertaking. The album will go to retail April 26. Also in the planning stages are a documentary recording of San Francisco's National Poetry Slam, a rap-meets-poetry compilation, and a soundtrack of Sundiata's talking book concert, "Mystery Of Love," which will be produced at the American Music Theatre Festival in Philadelphia in May.

Staffing will be limited to the label's four principles, with Imago providing support for each project. BMG will handle distribution. A portion of the profits from NuYo's releases will be going to the NuYorkian Poets Cafe.

LARRY FLACK

Warner, Capricorn Declare An End To Joint Venture

■ BY CHRIS MORRIS

LOS ANGELES—Warner Bros. and Capricorn Records are ending the joint venture they began when the latter was revived by president Phil Walden in 1991, according to sources at both labels.

The Warner-Capricorn split—effective March 31—marks the second conclusion of a Warner joint venture in recent weeks: On Feb. 1, the company announced it was severing its ties with Prince's Paisley Park Records (Billboard, Feb. 12).

Sources indicate that Nashville

(Continued on page 106)

RECORD COMPANIES. Jean Rigginis is named senior VP of black music for RCA in New York. She was VP/GM of black music for Capitol.

Greg Thompson is appointed senior VP of promotion for EastWest Records America in New York. He was VP of national promotion of the EMI Records Group.

Jill Glass is promoted to VP of marketing at A&M Records in Los Angeles. She was executive director of marketing.

David Glass is named VP of marketing at RCA Records Nashville. He was VP of strategic development at RCA in New York.

Josua Knafl is appointed European director of sales and marketing for BMG Classics in Munich. He was managing director of Deutsche Schallplatten Berlin.

Dr. Theodore Lap is named director of international marketing for Teldec Classic International in Hamburg.



RIGGINS THOMPSON GLASS GALE EASON PICCOLI

He was product and promotion manager of Warner Classics Netherlands. Perspective Records names Don Eason senior VP of promotion and marketing in Los Angeles, Sheila Coates VP of artist and product development in Los Angeles, and Juanita Stephens VP of publicity in New York. They were, respectively, VP of artist development and marketing at A&M, senior national director of marketing for MCA, and VP of artist development for Mercury.

The EMI Records Group promotes Jayne Grodd to senior director of A&R administration and Sheila Rosenberg to director of advertising and merchandising. They were, respectively, director of A&R administration/EMI Records, and manager of advertising/merchandising, ERG. Priority Records in Los Angeles appoints Scott Baird national director of R&B promotion. Kelly Woo director of mix-show promotion, Rod Edwards director of college promotion, Anne Marie Reggie director of pop promotion, and Shellie Fontaine director of video promotion. They were, respectively, mid-Atlantic re-

leasing lady, Broadway and West End star Lea Salonga is presented with a gold plaque commemorating Philippine sales of her self-titled international debut album on Atlantic Records. Salonga was honored in a testimonial dinner at the Champagne Room of the Manila Hotel in the Philippines. Shown, from left, are Ed Sazon, sales and marketing manager, Warner Music Philippines; Elizabeth Pallas, international A&R manager, Warner Music Philippines; Ramon Jacinto, chairman, Quantum Music Corp.; Ma-an Montveros, managing director, Warner Music Philippines; Salonga; Oly Hascad, president, Octo Arts International; and Violy Velasco, sales supervisor, Ivory Records.

EXECUTIVE TURNABLE

gional promotion manager for Priority, rap music editor at the Gavin Report, associate editor of rap music charts at the Gavin Report, founder of the now independent marketing/promotion company, and executive assistant to Priority's marketing VP. Mike Bernarde is promoted to senior director of R&B promotion for Mercury in New York. She was national director of R&B singles sales.

Michael Wijnen is named GM of Carrere Music in Paris, an affiliate of Warner Music International. He was director of international at P&D Mu-

sic France.

DISTRIBUTION. Sony Music Distribution promotes Ron Piccoli to VP of field sales in Rego Park, N.Y., and Jim Hawn to VP of national accounts in Cleveland. They were, respectively, New York branch manager and mid-Central branch manager.

PUBLISHING. Kenny MacPherson is promoted to senior VP of creative services for Warner/Chappell Music in New York. He was VP of creative services.

As usual, Billy Joel is making waves.

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Prosecutors Appeal Federal Ruling In Revived Isgro Case

BY CHRIS MORRIS

LOS ANGELES—U.S. prosecutors are appealing a federal judge's ruling regarding a key witness in their resuscitated case against former intelligence promotion power Joe Isgro, delaying a new court date until at least this fall.

In an unrelated case, a Justice Department prosecutor says that senior counsel William Lynch, whose conduct at Isgro's first trial in 1990 was excoriated by the trial judge, has removed himself from the case.

Last December, U.S. District Court Judge James L. Edman ruled that Dennis Di Rocco—a crucial witness against Isgro and his codefendants, former Columbia promotion VP Ray Anderson and Isgro associate Jeffrey Mankin—would not be allowed to testify at a new trial (Billboard, Jan. 8). Edman also ruled that the government would not get new witnesses to plug holes left by Di Rocco's absence.

Isgro and his codefendants are collectively charged with paying radio stations with cash and cocaine, filing false tax returns, obstructing justice, money laundering, and racketeering activities, among other offenses.

Evidence of wildly contradictory, and possibly perjured testimony by Di Rocco at his own non-audiotaped trial, led Edman to dismiss the first trial (Billboard, Sept. 15, 1990).

Under U.S. Attorney Drew Pitt, says the government will appeal Edman's ruling in the 10th (Continued on page 108)

Collision Course: New Label Promises Diversity

BY CRAIG ROSEN

LOS ANGELES—Debut Shulman's Collision Arts imprint will bow April 15 with "For Madmen Only," the debut album from Houston-based hard rock act Atomic Opera. That release will kick open Collision Arts' release schedule, which promises to be diverse, says label president Shulman.

The New York-based imprint, a partnership between Giant Records and Warner Bros., was announced last year (Billboard, March 6, 1993).

Also set to bow on Collision Arts is RPLA, a British act that Shulman describes as a cross between T. Rex and the New York Dolls, with "glamour, sleaze, and lots of fun."

The young company's most ambitious project is its chronicling of the recent 30th anniversary of CBGB's, the famed New York nightclub that

served as a launching pad for such influential acts as the Ramones, Television, Blondie, and Talking Heads.

According to Shulman, Collision Arts has taped and filmed all of the recent anniversary showcases at the club, including sets by Helmut, Arto, the Lemonheads, Jesse Lizard, the Damned, X, the Cramps, David Byrne, and others.

Shulman is co-producing a film documentary on the club with Mark Ross, the son of the late Time Warner chairman Steve Ross. Collision Arts also is planning multiple releases of material culled from the anniversary concerts.

The documentary and the first album from the CBGB's shows should be released by summer. "There should be a boxed set, a video, and another CD in the next year," Shulman says. "We may have two or

three CDs from CBGB's, but we don't want it to come out all at once."

Collision Arts will continue to operate with minimal staffing, with most of its personnel handling A&R duties, as Giant and Warner Bros. will handle the marketing and promotion duties.

"We've got a good situation with Giant, Warner Bros., and Time Warner," Shulman says. "They're good people, that's why we're lucking doing this with Time Warner."

Shulman was chairman of Ato Records, but he stepped down from the position in June 1992. "It's gone quicker than I imagined it would," he says. "I started to feel myself getting away from what I loved, the music. A whole new time I found something I liked on the radio, and someone would tell me, 'That's our record.' I either didn't know or I forgot."

Shulman says that with Collision Arts, he once again has "hands-on" involvement.

Composer, Musical Innovator Raymond Scott Dies At Age 85

BY PAUL VERNA

NEW YORK—Composer, inventor, performer, and musical trailblazer Raymond Scott died Feb. 8 at age 85, leaving behind an estimable legacy of reinvention and raw innovation.

Scott is best known for his eccentric late-'30s jazz vignettes, which received massive exposure when Warner Bros. music director Carl Stalling used them throughout his scores for the studio's pioneering Bugs Bunny, Daffy Duck, Roadrunner, and Porky Pig cartoons.

Ironically, these quirky sextet pieces—with such appropriately zany titles as "Dinner Music For A Puck Of Hungry Cannibals" and "Reckless Night On Board An Ocean Liner"—were never intended for use in the cartoons. However, they have become so identified with Warner Bros. animation that they are often classified as "cartoon jazz."

Scott was also a pioneer in instrumental design than he was in the creation of music. He anticipated such technological advances as the synthesizer, sequencer, multitrack recorder, sampler, drum machine, and radio-station scanner with inventions that performed many of the same functions as those machines, only years earlier.

Scott also was a prolific composer of music for films, commercials, and TV shows, and served as pianist for the CBS Radio Orchestra and for his own Quintette (actually a six-member ensemble). He later led the house band on the popular "Top Hit Parade" radio show of the late '40s and '50s.

Scott recently came to public attention when a team of fans and archivists led by Raymond Scott Archives director Irwin Chusid, launched a project to restore his voluminous recorded works, which have been scattered in various collections at the late artist's Van Nuys, Calif., estate (Billboard, Dec. 18, 1993).

Because Scott suffered a series of crippling strokes in his waning years, he was unable to care for these recordings, which consisted chiefly of fragile and irreplaceable acetate discs. Furthermore, Scott's aversion

to writing his music on paper heightened the archival significance of these "rewired" master tapes.

Under Chusid's supervision, the Scott collection will be transferred this spring to the Marr Archives at the University of California, San Diego, where it will be cleaned, sleeved, catalogued, and made available to scholars and fans. Scott's widow, Mitzi Scott, is cooperating closely with the project.

The scope and diversity of this restoration committee reflects Scott's far-reaching influence on the intelligence of the musical arts of the world. Among the names on the board are Devo co-founder Mark Mothersbaugh, veteran journalist Mr. Bonzai, noted producer Hal Waller, author, jazz historian Will Friedwald, Mix magazine editor David M. Schwartz, Warner Bros. veteran Les Herschberg, syndicated pianist Bob Carver, David Harrington of the Kronos Quartet, Andy Partridge of XTC, avant-garde clarinetist Don Byron, film composer Leonard Maltin, WNYC personality David Garland, musician/entrepreneur Henry Rollins, and "Ren & Stimpy Show" creative director Bob Camp. And Scott was a frequent guest on the Nickelodeon cartoon series.

Scott was born Harry Warner in Brooklyn Sept. 10, 1908, according to Chusid's liner notes for "The Music Of Raymond Scott: Reckless Nights And Turkish Twilights," a 1992 CD luncheon compilation of Scott music.

Harry's musical gifts were sufficiently apparent at a young age to convince his older brother, Mark, to drop out of school and join him in the CBS Radio Orchestra. Harry's education to the Institute Of Musical Art—now Juilliard—and buy him a Steinway. Upon graduation in 1931, Harry's name was changed to Raymond Scott to avert accusations of favoritism.

Scott's oddball compositions re-created the '30s sound on record, prompting him to start his own performing unit, the misleadingly named "Raymond Scott Quintette." From 1935, the group began to record the music that, in 1943, would make its way onto the Warner Bros. cartoons.

In the early '40s Scott moved on to a big-band format, and he later wrote prolifically for commercials, films, TV, and the stage, often using Doris (Continued on page 109)



Artist Gains Fire And Fury. Arista Records executives announce a new agreement with producer Bobby Robinson, president of Bobby Robinson Productions, which includes rights to the entire Fire and Fury Records catalog. The catalogs contain early '60s gospel, doo-wop, and R&B masters produced by Robinson, with artists including Elmore James, Les Dorsey, Buster Brown, King Curtis, Lightnin' Hopkins, and Gladys Knight. Shown, from left, are Arista coordinator of special projects Suzanne Stern, Arista VP of business and legal affairs Phil Wild, Robinson, Arista VP of special projects Steve Bartels, and Arista attorney David Kelley.

Whitney Houston Basks In AMA Spotlight

BY DEBORAH RUSSELL

LOS ANGELES—Whitney Houston basked in the spotlight's Feb. 7 at the 21st annual American Music Awards, as she collected eight trophies and bowed before multiple standing ovations at the Shrine Auditorium here.

Houston won seven of the eight awards for which she was nominated, and took home the annual award of merit. Buoyed by the success of the multi-platinum soundtrack "The Bodyguard," Houston was named the favorite female artist in the soul/R&B and pop/rock categories for favorite single, the soundtrack's "I Whistle," and "I Wanna Love a Bad Guy." She also was honored in the soul/R&B and pop/rock categories for favorite album award in three categories: soul/R&B, adult contemporary, and pop/R&B. Houston's only loss was to a surprised Kenny G, who took the favorite artist award in the adult contemporary category. "Are you sure this is right?" asked Houston's ar-

to label mate.

In fact, Arista artists dominated the winners' circle, netting 12 of the 22 regular awards. Toni Braxton won the favorite new artist award in the soul/R&B and adult contemporary categories, while Alan Jackson picked up the favorite album award in the country for his "A Lot About Livin' (And A Little 'Bout Love)" and favorite single for "Chattahoochee."

Other multiple winners included rockers Aerosmith, newcomers Stone Temple Pilots, and rapper Dr. Dre. Dre walked away with favorite new hip-hop category. Aerosmith was named favorite artist in the heavy metal/hard rock category and favorite band, doo, or group in the pop/rock category. Stone Pilots received the awards for favorite new artist in the heavy metal/hard rock and pop/rock categories. Dr. Dre walked away with favorite new hip-hop category.

Eric Clapton, Luther Vandross, and Garth Brooks were named favorite

male artist in the pop/rock, soul/R&B, and country categories, respectively. Rob McElheney was named favorite female artist in the country category.

In Vogue won favorite band, doo, or group in the soul/R&B category, while Alabama won the same award in the country field. John Michael Montgomery picked up the trophy for favorite new country artist. Rod Stewart received the honor of international artist award. The honor, initiated last year, had been known as the Michael Jackson International Artist Award. The name of the award was changed this year.

McEntire, Meat Loaf, and Will Smith hosted the awards ceremony, which closed in at a club over three hours. The show was telecast on ABC-TV.

Houston's Feb. 7 triumph put her in a tie with Kenny Rogers for the most AMA trophies: each has 19. Michael Jackson, who was nominated for two awards this year, has 18 AMA victories to his credit.

No More Longing For New Raitt Set Capitol Builds On Star's Recent Success

■ BY MELINDA NEWMAN

NEW YORK—With the 1989 release of "Nick of Time," Bonnie Raitt found an audio slot heard around the baby-boomer world, and wound up not only netting a couple of Grammy Awards, but also selling 4 million units. Her 1991 set "Luck Of The Draw" followed the same path, garnering three Grammys and, just last month, reaching the 5 million sales mark.

Now, with her new album, "Longing In Their Hearts," coming March 22, Capitol Records is doing everything it can to turn a triple play.

Or, as Captured VP of A&R Tim Devine says, "In the last several years, Bonnie has clearly become a household name. Now our goal is to get that name into even more households."

Like the majority of albums Raitt has recorded in her 30-plus-year career, "Longing In Their Hearts" mixes territory like love and life's myriad pitfalls and joys, all filtered through a knowing eye. Raitt's trenchant vocals are accompanied by her sly guitar work.

Since the beginning of her career,

Raitt has sought out or written songs that resonated with truth and spoke for where she was in her life. "I believe every lyric I sing, because I have to go out there and sing it every night. I think that's what makes people be able to respond to you over this year's model," she says. "You're singing about real stuff, so they'll follow you through until you're 85 as long as you're singing about what's like to be 85."

Despite the fact that she had her pick of material for "Longing In Their Hearts," Raitt says finding quality songs was an easy task. "There's a lot of stuff that gets sent that's people imitating other stuff I've done—as if I'm too stupid to figure out there's supposed to be a little guitar here, they put the slide guitar in the end. And a lot of the words are just parodies and caricatures of things that I've [already] said, so it's disappointing in that way."

substantial material it all that much. artists engendered the sort of adulation afforded Morrissey.

The former Smiths leader, whose fifth solo album, "Vauxhall and I," will be released March 22 on Sire/Reprise, recognizes the dichotomy between his career in Europe (where he regularly tops the pop charts) and the States, where his following is fervent but of a moderate size. Still, the Mancunian bristles at being referred to as a "cult artist."

The term is not necessarily demeaning, but at least dismissive, he says. "I'm not certain why I've never had a hit single in America, but I don't think about it all that much. I would rather be cut off at the knees than be perceived as selling myself."

"I am not even vaguely interested in the idea of being a pop star or a rock star or wearing leather trousers and telling everyone that I am the most wonderful person on earth. I'd like to think that in some way, I'm helping move pop music away from those notions."

(Continued on page 16)

a publishing name on it. That was a surprise to me."

In the final mix, Raitt ended up with five self-penned originals as well as covers of tunes by Richard Thompson, Paul Brady, and other writers. Among the most affecting of Raitt's tunes is "Circle Dances," which details the pain she felt as a child when her father, who she recently inducted into the Theater Hall Of Fame, was gone for long periods of time. The song also details the patterns we take with us from our relationships with our parents to our partners.

"To play that for my father was very meaningful for both of us," Raitt says. "In fact, he wrote me a beautiful note about how proud he was that I could put such painful feelings into words"

(Continued on page 17)



They've Got The Blues. House Of Blues partners Isaac Tigrett, left, and Dan Aykroyd (in his Elwood Blues character) join Dr. John, right, after his performance Jan. 29 at the opening night of the new House Of Blues club and eatery in New Orleans. The evening also featured a performance by New Orleans blues giant John Mooney & His Bluesiane Band—with a guest appearance by local legend Marvin Wright. Capping the event was a late-night jam by Paul Shaffer and featuring Delbert McClinton and Mavis and Pop Staples. (Photo: Melody Minceo)

Warner Leads Morrissey Toward The Pop Spotlight

■ BY DAVID SPRAGUE

NEW YORK—He's never had a hit single in America, and his best-selling album to date—1992's "Your Arsenal"—peaked at No. 21 on The Billboard 200. Still, with more than a dozen fanzines devoted exclusively to the minutiae of his career, and sold-out theaters greeting him in every major market, it's clear that few

Warner Bros. Records' new album, "The Life of a Pirate," will be released March 22 on Sire/Reprise, recognizes the dichotomy between his career in Europe (where he regularly tops the pop charts) and the States, where his following is fervent but of a moderate size. Still, the Mancunian bristles at being referred to as a "cult artist."

The term is not necessarily demeaning, but at least dismissive, he says. "I'm not certain why I've never had a hit single in America, but I don't think about it all that much. I would rather be cut off at the knees than be perceived as selling myself."

"I am not even vaguely interested in the idea of being a pop star or a rock star or wearing leather trousers and telling everyone that I am the most wonderful person on earth. I'd like to think that in some way, I'm helping move pop music away from those notions."

(Continued on page 16)

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BLINDBOARD FEBRUARY 19, 1994

30 Years of Magical Mystery Looking Back On Beatlemania's Origins

Y OU SAY HELLO: It was 30 years ago this month that the Beatles arrived on U.S. shores, and perhaps no band has been heralded in modern history.

As a fairly recent addition to the States—only to the entire planet, actually—in 1964, my firsthand memory of this incredible event is non-existent. In fact, you have to zoom ahead to 1966 for my first cognitive Beatle memory, which is that of my older sister screaming at me because, as a toddlers' nascent artist, I felt sure that the Beatles' "Revolver" was the best of all time.

All it took was Paul McCartney innocently placing his hand on my knee to make a point during an interview more than 25 years after the band's initial domestic debut, and my reasoning quiver, to understand everything I ever needed to know about Beatlemania.

When the Beatles pulled up to the Plaza Hotel Feb. 7, 1964, their first charting single, "I Want To Hold Your Hand," had just debuted on the pop charts two weeks earlier, and the LP "Meet The Beatles" had bowed on the album chart Feb. 1.

Once the industry realized just how great the Beatles fervor was and how much money was to be made, the amount of material flooding the pipeline became voluminous. In 1964 alone, the Beatles had 11 albums debut on Billboard's charts. Some of the more noteworthy projects, such as "The Beatles Vs. The Four Seasons," which was actually a repackaging of the "Introducing The Beatles" and "Golden Hits Of The Four Seasons" LPs together, (Can you imagine a label tried that today; Pearl Jam Vs. Nirvana's Spaghetti Incident?), others were narratives or interview discs. Regardless, the rate at which they were gobbled up is astounding. The same year, the band registered 19 charting singles. Combined, the songs spent 22 weeks at No. 1.

I question whether such an event as the Beatles walking onto the tarmac from their Pan Am flight from London could captivate our screens so completely today. My sad conclusion is, surely not.

Given the global village that we now inhabit, we should have seen so much of the Beatles via CNN and MTV that by the time they pulled up to the Plaza Hotel, we probably would have just shrugged our shoulders and said, "Get out of the way—you're blocking traffic."

Additionally, instead of treating the band's U.S. arrival as the new event, "Hard Copy," "Inside Edi-

tion," and probably even "20/20" would be doing exposés on "forgotten Beatles" Stu Sutcliffe and Pete Best or asking the Beatles if they inhaled. Made-for-television movies would be planned on all four networks within a month of their departure. ("See George Maharis and Peter Graves as you've never seen them before" in Lennon And McCartney: The Miniseries. '77).

Astonishingly, according to RIAA certifications, none of the Beatles' albums has reached that rarefied 10 million-unit sales pinnacle already surpassed by such artists as Def Leppard, Garth Brooks, Bruce Springsteen, and Fleetwood Mac. No offense to Whitney Houston, but I simply can't come to grips with the fact that more homes in America have copies of "The Bodyguard" soundtrack than "Sgt. Pepper's Lonely Hearts Club Band." There oughta be a law...



by Melinda Newman

THIS AND THAT: R.E.M. will be the first recipient of the "Patrick Lippert Award" at the Feb. 28 Rock The Vote benefit in New York. The award, named after the organization's president, who died last year, honors the band for its work with Rock The Vote and for encouraging political activity among its fans. MTV will host the reception... The Genesis Awards, which recognize members of the artistic community for spotlighting animal issues, will present Paul McCartney with the "Doris Day Music Award" at a March 12 awards ceremony. McCartney earns the honor for his song "Looking For Changes," featured on "Off The Ground," which depicts animal testing... Yes, in its current incarnation featuring Jon Anderson, Tony Kaye, Trevor Rabin, Chris Squire, and Alan White, will release a new album on Victory/PLG March 22... Channel Thirteen/WNET has named Jack F. Valby as the new position of director of cultural and arts programs. He will continue to preside over the PBS series "Great Performances," as well as spearhead new shows on the network.

ON THE ROAD: Blind Melon goes back to school for a college tour starting Feb. 12 at Fordham University in New York... U2 is canceling its Irish way on the road; it joins UB40 on a tour starting Feb. 14 in New York... Neil! Neil! there room for U2 somewhere on the bill... Tool started its own headlining tour Feb. 2 in Fort Lauderdale, Fla.

Alison Mayet Getting Career Back In Gear With Columbia Set

■ BY PAUL SEXTON

LONDON—When Alison Mayet plays at an industry convention in San Francisco in mid-February, it will be only her second live performance in recent years. As the young veteran of several 80s hits—both with Yaz and as a soloist—prepares to launch her fourth solo album, "Essex," due March 28 on Columbia Records, Mayet admits that her career has been in low gear for a while.

"I've always been a bit of a lazy cow," she says with typical Frenchness in her first interview in two years. "I won't go on tour for longer than two weeks. It doesn't bother me if I sell

500,000 records or 5 million."

The lead track from "Essex" is "Whispering Your Name," a duet with Sheryl Crow. A rare remix of the tune goes to alternative radio March 8 and to top 40 in April.

A melodramatic European version of the track, remixed by former Yaz colleague Vince Clarke (now with Erasure)—which, as Mayet says, should sit well with her traditionally strong gay audience—will be serviced soon to U.K. clubs, and as an eventual eye toward U.S. release.

"That remix might do really well," says Ryan Reynolds, rock buyer at Tower Records in Chicago. "Yaz still will sell well here. She's always done pretty

consistently, but never had any crossover singles." Reynolds expects interest from the store's high gay clientele, which he puts at 20% of the business.

Mayet, 32, has been recording for 12 years. Now, however, with children ages 9 and 5, she blends her musical aspirations with her home life. Nevertheless, hopes are high at Columbia that "Essex," named after her home country northeast of London, will help her regain the high ground she held in pop and modern rock circles in the '80s. Columbia East Coast VP of marketing Jay Krugman feels that the album will reach out to Mayet's longtime fans through the college and alternative marketplace. We've been setting the

album up for some time, using the strong base that Alison has. She's a real artist with an immensely strong core audience."

The U.S. trip, for a performance at the Gavin Seminar, also will include press and promo stops in New York and Los Angeles.

Columbia will look to previous radio supporters such as modern rock WBUR, Providence, R.I., to get behind "Essex." "We played a couple of songs from 'Hoodoo,'" recalls MD Frank Huang, "and she did a Christmas song for us in 1991. She's one of the people that's been in the format for a long time, and I'm definitely looking forward to hearing the new stuff."

Mayet rose to prominence as the voice of Clarke's synth in Yaz (known

in Britain as Yazoo). The pair had 18 dizzying months of success in 1982-83, including the U.K. No. 2 album "Upstairs At Eric's" and the chart-topping "You And Me Both." The duo also became a club-frenzy deejay as "Sensation" and "Don't Go."

She made her solo debut for CBS in 1984 with the top 10 U.K. hit "Love Resurrection" and a No. 1 British album, "AI," which sold 4 million copies across the U.S. Five further U.K. top 10 singles and the No. 2 album "Raindance" followed in 1987, but Mayet found the going much tougher when she returned to recording in 1991. "Hoodoo" was in and out of the British chart within six weeks. That album "didn't happen, but that gave me more strength, and a great couple of years," says Mayet. "You don't have a hit, and your life's your own."

SoundScan reports U.S. sales of (Continued on page 16)

At Long Last, Sinatra Is Multiplatform Success Of 'Duets' Highlights January RIAA Certs

LOS ANGELES—For the first time in his 55-year career, Frank Sinatra has collected a multiplatform album, highlighting the January certifications from the Recording Industry Assn. of America. Sinatra's Capitol album of all-star "Duets" was certified for sales of 2 million. The album simultaneously became Sinatra's third platinum album (succeeding "Strangers in the Night" in 1966 and "Greatest Hits" in 1968) and his 21st gold album.

Sinatra's gold-platinum tally ties him with fourth place with Bob Dylan and Kenny Rogers among male vocalists. Leaders in the category are Elvis Presley (44 albums), Elton John (29), and Neil Diamond (28). His MCA album "Duets" became the singer's 15th platinum album, that total stands in third place among million-selling male artists, behind Presley (with 19) and Diamond (18).

John overtook Diamond last season as a gold performer, as "Duets" and "Duets: Greatest Hits 1976-1996" became the 28th and 29th discs certified for selling 500,000 units.

Pearl Jam's sophomore Epic album, "Vs.," was certified for sales of 5 million, becoming the first album by a group to attain that level within a year of millions of release.

Like "Vs.," Rapper Snoot Doggy Dogg's Interscope debut "Doggy Style" was simultaneously certified multiplatform (for sales of three million), platinum, and gold.

With its certification for 11 million sales, the RCA soundtrack album for "Dirty Dancing" moved into a tie with the "Saturday Night Fever" soundtrack as the biggest-selling movie set. Its sequel, "More Dirty Dancing," moved to the quadruple-platinum level.

Whitney Houston, whose soundtrack to "The Bodyguard" recently hit the 10 million mark, saw her self-titled 1985 Arista debut attain the same certification peak in January.

The triple-platinum success of Mötley Crüe's "Bat Out Of Hell II" continued to fire up sales for its 1977 Epic predecessor, which topped sales of 9 million last month. The 11th platinum album artists in January included Snoot Doggy Dogg, Arizona modern rockers the

Gin Blossoms, New Orleans crooner Aaron Neville, Swedish popsters Ace Of Base, rock comic "Weird Al" Yankovic, and animated micrents Beavis And Butt-head.

ATTAINING gold album certifications for the first time were dunker-turned-rapper Shaquille O'Neal, L.A. alternative rock unit Rage Against The Machine, whooping-rappers Tag Team, R&B group DeLa, modern rockers the Breeders, and fast-moving album rock and modern rock faces Counting Crows. Among multiplatform singles, Tag Team's "Whoomp (There It Is)" and Duice's "Dazzey Doo" were certified for sales of 3 million and 2 million, respectively.

Paul Simon's "Graceland" became Culture Beat, Seattle rock act Alice In Chains, and U.K. modern rock group the Cranberries all reached their first gold singles.

A complete list of January RIAA certifications follows:

MULTIPLATFORM ALBUMS

Soundtrack, "Dirty Dancing," RCA, 11 million.
Whitney Houston, "Whitney Houston," Arista, 10 million.
Most Loud, "Bat Out Of Hell," Epic, 9 million.
Kenny G, "Breathless," Arista, 8 million.
Pearl Jam, "Vs.," Epic, 8 million.
Soundtrack, "Phantom Of The Opera," Polygram, 5 million.
Mariah Carey, "Music Box," Columbia, 5 million.
Michael Bolton, "The One Thing," Columbia, 5 million.

Anita Baker, "Rapture," Elektra, 5 million.
Paul Jan, "Vs.," Epic, 5 million.
Garth Brooks, "In Pieces," Liberty, 4 million.
Soundtrack, "More Dirty Dancing," RCA, 4 million.
George Strait, "Pure Country," RCA, 3 million.
Snoot Doggy Dogg, "Doggy Style," Death Row/Interscope, 3 million.
Sade, "Love Deluxe," Epic, 3 million.

Soundtrack, "Get A G," Geffen, 3 million.
Soundtrack, "Phantom Of The Opera," Polygram, 3 million.
Frank Sinatra, "Duets," Capitol, 2 million.
Shal, "If I Ever Fall In Love," Gasoline Alley, 2 million.
Michael Bolton, "The One Thing," Columbia, 2 million.

Bryan Adams, "So Far So Good," A&M, 2 million.

PLATINUM ALBUMS

Frank Sinatra, "Duets," Capitol, 3rd.
Pearl Jam, "Vs.," Epic, 3rd.
Rubbens, "For The Love Of You," Epic, 3rd.
Harry Connick Jr., "When My Heart First Breathes," Columbia, 3rd.
16,000 Miles, "MTV Unplugged," Elektra, 3rd.

Snoot Doggy Dogg, "Doggytivity," Death Row/Interscope, 1st.
Soundtrack, "New Masculine Emergency," A&M, 1st.

Clint Black, "No Time To Kill," RCA Nashville, 1st.

Michael Bolton, "The One Thing," Columbia, 1st.

Bryan Adams, "So Far So Good," A&M, 1st.

Aaron Neville, "The Grand Tour," A&M, 1st.

Ten Petty & the Heartbreakers, "Greatest Hits," MCA, 1st.

Sal-N-Papa, "Very Necessary," Next Plateau, 1st.

Elton John, "Duets," MCA, 1st.

Beavis And Butt-head, "The Beavis And Butt-head Experience," Geffen, 1st.

Gene N. Rosen, "The Spaghetti Incident," Geffen, 1st.

Ace Of Base, "The Sign," Arista, 1st.

"Weird Al" Yankovic, "Even Worse," Scotti Bros., 1st.

R. Kelly, "12 Play," Jive, 1st.

Michael Bolton, "The One Thing," Columbia, 1st.

Jimi Hendrix, "The Ultimate Experience," MCA, 1st.

Frank Sinatra, "Duets," Capitol, 1st.

Dolly Parton, Tammy Wynette & Loretta Lynn, "Heads Together," Epic, 1st.

Harry Connick Jr., "When My Heart First Breathes," Columbia, 1st.

Paul Jan, "Vs.," Epic, 1st.

Glenn Frey, "Christmas Through Your Eyes," Epic, 1st.

Bryan Adams, "The Color Of My Love," Epic, 1st.

Too Short, "Get In Where You Fit In," Jive, 1st.

Shaquille O'Neal, "Shaq Diesel," Jive, 1st.

Snoot Doggy Dogg, "Doggytivity," Death Row/Interscope, 1st.

Rage Against The Machine, "Rage Against The Machine," Epic Associated, 1st.

Various artists, "Stone Free: A Tribute To Jimi Hendrix," 1st.

Terri Campbell, "I'm Ready," Capitol, 1st.

Clint Black, "No Time To Kill," RCA Nashville, 1st.

Elton John, "Duets," Capitol, 1st.

Shawnna, "The Extra Mile," Columbia Nashville, 1st.

Michael Bolton, "The One Thing," Columbia Nashville, 1st.

AMUSEMENT BUSINESS* BOXSCORE TOP 10 CONCERT BOSSSES					
ARTIST(S)	Venue	Date	Box Office (\$1,000's)	Attendance Capacity	Presenter
BLT JEL	Palace of Auburn Hills, Mich.	Jan. 14-15	\$1,280,273 \$15.50	42,015 10k seats	Cable Clear
LEONARD PAUWITS BARTHA KACRE	Cumtard Courtland Cincinnati	Jan. 29	\$81,525 \$17.15 \$17.15	13,881 seated	Theater Presents
GARY BROOKS BARTHA KACRE	State's Multi- Stadium Cincinnati, Ind.	Feb. 3	\$81,525 \$17.25	26,356 800k seats	Visual Entertainment
BLT JEL	The Pyramid Memphis	Feb. 4	\$102,828 \$25.50	15,481 seated	Mid-South Concerts
BLT JEL	Arena, The Ozarks Adrian, Mo.	Jan. 28	\$81,525 \$25.50	16,712 seated	Cable Clear Bob Williams
ANET JACOB BLT JEL	Spectra Philadelphia	Jan. 31	\$80,296 \$25.75	15,513 seated	Reptiles Entertainment
BLT JEL	Cumtard, Birmingham Cincinnati Cincinnati, Ala.	Feb. 6	\$80,129 \$25.50	14,285 17,453	New Era Presentations
AGONY BROTHER CARN	The Sun Dome, University of South Florida Tampa, Fla.	Feb. 4-5	\$81,338 \$25.00 \$27.75	15,921 10k seats	Cable Clear Concerts
AGONY BROTHER CARN	Miami Arena	Feb. 2	\$70,539 \$25.00 \$27.75	14,882 seated	Cable Clear Concerts
RAIN CARROLLS	Arrowhead Pond Anaheim, Calif.	Feb. 5	\$53,847 \$27.50 \$27.50	13,468 seated	Arden Entertainment

*Compiled and compiled by Amusement Business, a publication of RPI Communications. Boxscores should be submitted to: Marie Ruffini, Nashville, Tenn. (615) 221-4295, Fax: (615) 221-1576. For research information and pricing, call Marie Ruffini, (615) 221-4295.

MUSIC PUBLISHING

Atlantic Brings The Charlatans Up To Date Manchester Scene Vets Return With Third Album

■ BY JON CUMMINGS

NEW YORK—Remember the Manchester scene?

It's been four years since the music press boiled over with tales of mop-topped British teen-agers dancing their cares away at all-night raves, fueled by strobe lights, ecstasy, and the techno-pop of bands such as the Stone Roses, the Happy Mondays, Inspiral Carpets, and the Charlatans U.K.

Some of the Manchester acts have made quick trips to the where-are-they-now files, but the Charlatans return this spring with their third album, "Up To Our Hips," due March 22 from Eegans Banquet/Atlantic. And Atlantic executive VPGM Val Azzoli says the label is ready to bring the group into a new era.

"We've got to establish this band all over again," Azzoli says. "Everybody knows they came out of Manchester, but they've survived that, and now they're making music that's even better than what they were doing then."

The Charlatans—who have dropped the "U.K." appendage that had been used to set them apart from Dan Hicks' '90s outfit of the same name—were one of the most popular groups to emerge from the scene, scoring a No. 1 album in the U.K. with their 1990 debut, "Some Friendly," and registering one of the era's most boot-

happy U.S. modern rock hits with "The Only One I Know."

But Atlantic faces the challenge of reversing the sophomore slump suffered by the band's 1992 album "Between 10th And 11th," which spent only two weeks on The Billboard 200 and has sold only 92,000 copies, according to Soundscan.

To begin that process, Atlantic will service a CD single of lead track "Can't Get Out Of Bed" to modern rock and college programmers Monday (14), and will take the song to al-

bum rock March 4. "We want to get it out there while [college] kids are still in school, and build it from there," Azzoli says.

Charlatans vocalist Tim Burgess says that the classic pop urgency of "Can't Get Out Of Bed" is the result of a concerted effort to write "really strong songs." "The last album had more long, techno-jams on it, but this one is a lot different," he adds.

"We were trying to get the piano and organ to really work together. We got finished with 'Can't Get Out Of Bed' and 'Easy Life,' and we thought, 'We haven't heard anything like this since [Bob Dylan's] 'Highway 61 Revisited.'"

Azzoli says Atlantic's plan to push "Can't Get Out Of Bed" at album rock reflects the differences between the band's new music and the house/techno direction of its previous recordings. "They're much more mature now," he adds, "and this new music reminds me of classic '60s stuff in a lot of ways—not the Rolling Stones, the Faces."

Whether or not album rock bites, modern rock programmers say they expect to welcome the Charlatans back with open arms. However, Richard Sando, PD at KITS (Live 105) San Francisco, tempers his enthusiasm with a skeptical note about the band's

(Continued on next page)

THEY'RE PLAYING MY SONG

The chart-busting success of her debut single, "Wild One," made Faith Hill one of the top country music success stories of 1993.

For her sophomore single, the effervescent vocalist takes on Janis Joplin's 1967 classic, "Piece Of My Heart," written by Bert Berns and Jerry Ragavoc. If Hill's relaxed, up-tempo version sounds a world away from Joplin's throat-searing original, it may be because the up-and-coming country star had never heard the original.

Written By Peter Goss

PIECE OF MY HEART
Published by Unichappell Music, Inc./Web IV Music, Inc. (BMI)

"When that song was brought to me, it was a country version," Hill says. "When I was recording it, everybody was like, 'Oh God, that's Janis Joplin,' and I was thinking, 'What's the big deal?' I knew who Janis Joplin was, but I didn't really know any of her stuff. When [Hill's label] Warner Bros. found out that I had not heard the original, they said, 'Whatever you do, do not listen to her version until you have finished your record.' When we finished, and they played it for me, I listened to it twice through and thought, 'Dadgum, how in the world did I ever cover that song?' It's a little scary for me, because there are some avid Janis Joplin fans out there, a lot of them in radio, and I'm curious as to how they're going to take to it. But they've already been pulling it off the CD and playing it. I'm not crazy about doing covers unless I can really make it my own or hear it in my own way, and I think this one works."



HILL



THE CHARLATANS: Mark Collins and Tim Burgess.

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Artists & Music

ATLANTIC BRINGS CHARLATANS UP TO DATE

(Continued from preceding page)

roots. "We play 'The Only One I Know' every two or three days, even now," he notes. "But modern rock has moved on since the days of the Manchester scene. Everybody's sound has to change and evolve, and it will be interesting to see how our listeners react to the Charlatans' new stuff."

"Up To Our Hips" is the first release under Atlantic's new distribution pact with Beggars Banquet, and that fact has only added to the major's excitement about the project. Azolzi says, "One of the major reasons we did this deal in the first place was because of the Charlatans," he adds. "We watched them go to the altar a couple

of times, and we feel that, with the right approach, we can have a very successful band on our hands."

The Beggars Banquet/Atlantic deal was fine with Burgess, who says he's a big fan of Atlantic's '60s soul singers. "It feels really good so far," he adds. "We had the option of signing with another label for America, but we trusted that Beggars Banquet would do what was best for them and what was best for us."

"We're happy with the way things turned out. I mean, Atlantic's got this amazing history, you know? Plus, I love their logo."

ALISON MOYET GETS CAREER BACK IN GEAR

(Continued from page 14)

\$5,000 for "Hoodoo," which garnered Moyet a best female rock vocal Grammy nomination for the track "It Won't Be Long." "The American company is far more prepared to take me as face value," she says. "I don't come to it with loads of baggage."

Her bittersweet relationship with Sony in England now stretches back almost 15 years, and the delayed release of "Essays" comes after some re-cord-parting and after longtime writing partner Pete Glenister was replaced as producer by Ian Brodie of the Lightning Seeds. Progress was impeded, says Moyet, by management changes

at Columbia. "You're a week away from delivering it, and the MD suddenly wants you to do a jazz cover. It was a bit of a dogfight," she says. She expresses greater optimism now that Kip Knott is installed as the label's U.K. MD.

Describing her current sound as "more guitar-based," Moyet says, "I can't do that 'can't live without you' stuff anymore... probably as a result of having a sex life. Some of the early songs I wrote, I hadn't even been out with boys. Fuck me, at 22, what do you know about anything?"

WARNER LEADS MORRISEY TOWARD SPOTLIGHT

(Continued from page 13)

The low-key manner in which Morrissey has been promoted over the course of his six-year solo career is changing slightly in hopes that more people may be exposed to his music, according to Steven Baker, Warner Bros. VP of product development.

"He has a very clear idea of how he wants to be shown to the world, so there are very clear parameters in how we 'market' him," says Baker. "But the main difference with this record lies in the fact that where Morrissey was once allowed to languish in the alternative niche, this record is being worked to CHR right off the bat."

Baker, who credits Morrissey's new managers, Arnold Stiefel and Randy Phillips, with helping shift the focus to breaking him as a pop artist, says that reaching MTV (which has been cool to the photogenic artist's previous videos) with the clips from "Vauxhall And I" will be a priority.

Stiefel says all-new visuals will accompany the artist. "He hasn't been packaged like this before, in terms of the cover art and the caliber of the photography," says Stiefel. "His past videos have looked like travelogs—they've been boring—but the songs are great. We're pulling out all the stops" (Billboard, Oct. 30, 1993).

Stiefel says he'd like to see this

record top U.S. sales of 2 million, with the aid of video and radio. Although some of the Smiths' U.S. efforts were certified gold, none of Morrissey's solo efforts has reached the 500,000 mark statewide.

Baker adds that the label's regional marketing managers will be setting up retail planners with such major accounts as Blockbuster and Warehouse. "We're looking for increased visibility upon release, and in the months after," says Baker.

As demonstrated by the single, "The More You Ignore Me, The Closer I Get," which ships this week, "Vauxhall And I" strips away much of the guitar-rock raunch of the Mick Ronson-produced "Your Arsenal" in favor of a lush pop sound that might surprise longtime devotees.

"It's a function of time, more than anything," Morrissey says of the more mature feel of the Steve Lillywhite-produced set. "While I don't really like to use the words, I'm mellowed and matured. I'm fast approaching my 35th year, and there was a time when I thought that once I reached 30, I'd go off to an island somewhere and live out the rest of my years."

More than a decade after the formation of the Smiths—a band that, despite its brief lifespan, ranks with the most influential of the post-punk era—Morrissey retains much of the overt confessionalism that launched

a generation of moke-rockers. On "Vauxhall And I," songs such as "I Am Hated For Loving" and the deceptively jaunty "Why Don't You Find Out For Yourself" showcase that stance, along with a healthy dose of ironic wit.

"I'd like to dispel the notion that I'm this foppish folkie singer who is constantly miserable and would like nothing more than the end of the planet. It's ridiculous, really," he says laughing. "People are still surprised by the fact that a pop artist can be influenced by both 'Jane Eyre' and the New York Dolls."

"Honestly, I'm not motivated by anything other than a great love of pop music, of songs that one can hum, which I'm afraid are sorely lacking in pop and rock music today."

Aficionados can test the humbleness of Morrissey's latest offering on an American tour—with attendant in-store appearances, which Baker notes are a priority for the singer himself—that's tentatively set for this summer.

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NEW YORK

RENAISSANCE
HOTEL

A&R Execs' Realization Leads To New Indie Firm

REALIZATION Of Realization: Music publishing is a long way from the era when it basically contacted A&R people at labels in hopes of obtaining a recording of a song. Seeking artists who both write and perform their own material is an A&R function that music publishers have integrated into their own setups.

It's no surprise, then, that two veteran A&R label staffers have entered the music publishing fray with a new independent company, Realization Music Publishing.

Because the company's co-founder and chief executive is **Denny Cordell**, Realization is calling Dublin, Ireland, its home—from its 1981-91, his "track record" was, in breeding and training thoroughbred race horses in Ireland. Co-founder **Case Hyman** will operate the company's offices in New York when operations kick off when **1** A London office will open May 1.

"The reality is that publishing and A&R now go hand in glove," says Cordell, "and those that must master the art of major publishing houses are sort of money brokers. Once a writer is in [that situation], nothing happens. We hope to change that." Cordell adds that the company's writing staff is likely to engage in good old collaborations with each other. "All writers go through harem patches or writer's block. Our writers will retain their independence, but [hopefully] have a common mental outlet on working with each other."

Cordell has had a 30-year career in A&R, having been associated with debut albums by such legendary acts as the **Moody Blues**, **Procol Harum**, the **Moves**, and the first four albums by **Joe Cocker**. He also owned and operated Shelter Records and Skyhill Music Publishing from 1968-79, when his A&R activities brought into the label's fold **Marianne Faithfull**, **T. Rex**, **Johnny Nash**, **Leon Russell**, **J.J. Cale**, **Phoebe Spheeris**, and **Tom Petty**. Some of Shelter's publishing interests will be integrated into Realization. As for the Shelter masters, many are now owned by **Dunhill Records**. **Tom Petty** owns his and **PolyGram** owns **J.J. Cale's**. Cordell was A&R chief at Island Records before leaving in Jan. 31.

Hyman started her career as a Shelter A&R staffer in the mid-'70s, moving to A&R slots at **MCA**, **Chrysalis**, and, most recently, **Intrigue Records** as A&R chief. She has been associated with such acts as **Suicide**, **Kid Creole**, and **the Coconuts**, **Brenda K. Starr**, **Was Not** **Was**, **Almea** **and** **Baselard**, among others.

The announcement of Realization's initial roster of talent is due shortly. It is expected that Cordell and Hy-

man's past roles in artist development will bring them into the studio for acts they are associated with.

TWO FOR THE MONEY: BMG Music has signed two major acts: **ACE OF BASE** (Atlantic), which currently has two top 20 singles off a major album, **Signs**, and **Wu-Tang Clan** (Loud/RCA), the R&B/rap act hitting **The World** 2000 with its disc, **"Enter The Wu-Tang (36 Chambers)"**. The rights to Scandinavian acts **ACE OF BASE** cover North and South America, Japan, and Europe.

Danny Strick, senior VP.

Words & Music

by **Irv Lichtenman**

ing "Songmasters"—including one of New York's Old Room of the Algonquin hotel, **Mark Fried**, BMI senior director of writer/publisher relations, is started at the scope of the presentations, which begin Feb. 14 and run Mondays until May 16, (Billboard, Dec. 26, 1993). "The talent lineup," he tells **Words & Music**, "is a virtual who's who of the publishing pop, from Brian Wilson to Fred Ebb and Leslie Bricusse—many of whom have never before stepped in front of a live audience to offer intimate insight into secrets of their songcraft." Fried notes, too, that the vocalists cover a wide swath, ranging from **Patsy Cline** to **Karen Aker** to **Felix Cavaliere**. With the help of American Express Platinum Card, CD 10.9 in New York, American Airlines, and the **Rhigo Royal Hotel**, Fried expects several hundred thousand dollars will be generated for three charities: **LifeBeat**, **Norfolk**, **Robbins**, and **Share Our Strength**. The series' other producers/creators are **Jennifer Cohen**, VP at Warner Music International, and **Camille Barbone** of B-3 Management.

TWO FOR THE MONEY: They are twins, they are close to the songwriting community, they are lawyers—and they are **Jeffrey Brabeck**, VP at business affairs at the **Chrysalis Music Group**, and **Todd Brabeck**, ASCAP's director of membership. They have written **Music**, **Money**, **Access**: **The Insider's Guide To The Music Industry** (Schirmer, New York, \$30), which is due in March. It encompasses complex matters so well that even professionals will benefit from its appearance!

PRINT ON PRINT: The following are the best-selling books from **CPP-Belwin**:

1. **Melissa Etheridge**, *Yes I Am*
2. **Garth Brooks**, *In Pieces*
3. **Shelby Lynne**, *Seattle*, soundtrack
4. **Garth Brooks**, *Best Of*
5. **The Doors**, *Garth Anthology*.

NO MORE LONGING FOR NEW BONNIE RAITT SET

(Continued from page 13)

and turn it into a beautiful song."

Like her past previous efforts, she produced the album with her husband and engineer **Ed Cherney**. Special guests include **Brady**, **Thompson**, **Levon Helm**, **Dave Crosby**, and **Charlie Musselwhite**.

As Raitt was finishing the album, Capitol began developing a multiphase marketing plan that carries the record well past the initial year of release. **Tom Carson**, Capitol's VP of marketing.

"The first segment kicked off in late January, when Capitol hosted a listening party in New York for press, retail, and radio."

"We wanted to cover a long lead time with the press and begin to spread the music long before the sales solicitation period, as we're expecting retail to order a lot of this record," says Devine.

Scores say Capitol plans an initial shipment of close to 1 million units. To further build excitement within the industry, Capitol has prepared an interactive presentation detailing the record's each label department, from radio and retailers in each area vying to win a guitar autographed by Raitt.

The plan kicks into high gear with the release of the first single, the feisty, uptempo "Love Sneakin' Up On You," which goes to adult contemporary, top 40, album rock, and album alternative Feb. 28. An accompanying video is being directed by **Mark Aizawa**.

Although album alternative radio has come into its own only since the release of "Luck Of The Draw," Raitt's album is considered a closer to her format, which features many of her songs in heavy recurrent rotation.

"It's conceivable that some stations would play five or six cuts from the new album," says **David Rahn**, a principal with **SBR Radio**, a Colorado-based consulting company that works with 15 album alternative stations. "The new album gives us a chance to hold her up as a hallmark triple-A artist."

Capitol also hopes to make a big impact at album rock radio. "Female respectation on AOR radio is sorely lacking," says Devine. "I think it creates a demand for music of Bonnie's caliber."

Also included in the first phase is a television taster advertising campaign. There will also be an initial flurry of appearances on "Good Morning America," "Entertainment Tonight," "The Late Show With David Letterman," CNN, and other outlets.

"Bonnie is an artist who's only had one or two [pop] hit singles," says Carson. "She's had enormous AC play, some decent AOR play, and a lot of it just comes down to word-of-mouth. That's why I think this initial shot of TV is so important."

Although Raitt doesn't start touring in North America until July—she'll spend the spring playing in Europe—Capitol will begin promoting the tour much earlier via a contest in which the winner will attend a private dress rehearsal prior to the kickoff of the domestic jaunt. Although details are still being fleshed out, Capitol hopes to coordinate the contest with radio, retail, and video.

Carson says Capitol also is developing a campaign via TicketMaster that may include a direct mailing to fans who have purchased tickets to Raitt's past shows via the ticketing agency. Following the 50-city tour, phase three of the marketing plan will kick in and carry through Christmas. According to Carson, it will include more TV appearances, possibly Raitt's own television special, or a high-profile role on someone else's.

The fourth phase starts in early 1995, and should Raitt once again be

nominated for Grammy Awards, it would be focused on that event.

Commenting on Raitt's ability to continue to set records and concert tickets after the initial glow of an album's release has faded, Carson says, "You have an artist who's like an annuity. Her ability to deliver great music on album and on tour just continues on and on."

Throughout her career, and especially since the success of "Nick Of Time," the politically active Raitt has been held up by the press as not only a standard bearer for the forthrightly-crowd, but also as an inspiration for any femme guitar slinger.

While Raitt doesn't claim to be the voice of a generation, she does hope she has made a small difference. "I don't look at myself as an object or a role model, but if more women become politically active or freer about their relationships and not taking stuff they shouldn't take—or if they're learning how to play lead instruments more, and taking chances—if I had any effect on that, I'd be really proud."

PUBLIC NOTICE AUCTION

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RIAA CERTIFICATIONS

(Continued from page 14)

Guns N' Roses, "The Spaghetti Incident?" **Guns N' Roses**, **Use Your Illusion**.

Albino, "Cheap Seats," **RCA Nashville**, **10th**.

Tag Team, "Whoose (There It Is!)" **Is**, **10th**.

Dixie, "Dixie," **TMR Records**, **1st**.

The Breeders, "Last Splash," **Elektra**, **10th**.

Michael Crawford, "A Touch Of Music In The Night," **Atlantic**, **10th**.

Sandwich, "M. Sagen," **Geffen**.

Deftones, "Deftones," **August & Evelyn**, **10th**.

Deftones, "Deftones," **August & Evelyn**, **10th**.

Deftones, "Deftones," **August & Evelyn**, **10th**.

Deftones, "Deftones," **August & Evelyn**, **10th**.

Deftones, "Deftones," **August & Evelyn**, **10th**.

Deftones, "Deftones," **August & Evelyn**, **10th**.

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Artists & Music

JAMES REAPS REWARDS OF MERCURY MARKETING PLAN

(Continued from page 8)

tributes the band's success partly to Mercury's support. "We didn't have the opportunity to come over and play live so much with our last label," says Glennie. "And that's what we're about. The main thing ... musically, things just seem to have clicked on this one."

Mercury Records senior director of marketing Josh Zeman says the initial plan was to focus its marketing efforts at mom-and-pop retail outlets in airplay markets (Billboard, Oct. 30, 1990).

the album began to develop and we began to see commercial alternative modern BDS play really diverse in November and December, we put together a plan to focus on markets with play and created tools to impact SoundScan," says Zeman.

Since MTV initially did not run the "Laid" clip, Mercury put it in a TV spot complete with an MTV-like chyron in the corner. The spot aired in November and December. At the same time, Mercury did a snipe post campaign in retail stores and on the streets with the image of the band and call letters of stations playing "Laid."

In addition, Zeman says a video compilation featuring six clips culled from "Laid," "Seven," and "James," along with a profile of the band, was given away with the purchase of the "Laid" CD at mom-and-pop stores and accounts with developing-airplay programs. Approximately 500 videos were disseminated in 10 markets, including Washington, D.C., Seattle, Baltimore, Los Angeles, and New York, according to Zeman.

Zeman says MTV added the clip for "Laid" in December. "It's now in active rotation," and James taped a special edition of "120 Minutes" Jan. 16.

Also in December, Tower Records stores featured "Laid" in their listening booths and racked the videos in the stores. Sound Warehouse featured the album in its listening booths in January.

In November and December, the label saw sales increase by about 40,000 units, according to Zeman, who bases the information on SoundScan data. "The combination of radio and TV advertising and the stores and video giveaways really did begin to spark a awareness at stores," he says.

According to SoundScan data, sales increased steadily in late 1989. In the week ending Nov. 14, 2,500

units were sold. For the week ending Dec. 26, weekly sales were up to 8,000 units; sales to date total 86,000 units.

DEVELOPING NICELY

Mercury will continue to work James into developing-art programs with Musicians and Camelot in February and March.

North Carolina, Ohio-based Camelot VP/purchasing Lew Garrett says "Laid" is "developing nicely."

ZOMBA ACQUIRES BRENTWOOD LABELS

(Continued from page 10)

for the U.S. religious market. Distribution for the secular market will be handled by BMG, which manufactures and distributes product for Jive.

"Another attractive facet of the deal," says Calder, "is that Brentwood's music publishing division has some pretty terrific copyrights. I've got people in our Los Angeles office who spend all day working in the film, television, and cable areas trying to get our copyrights used. I can't

see any reason why those same people can't carry Brentwood's material in the same area."

NO COMPROMISE

Van Hook says the acquisition will likely mean additional positions opening at Brentwood in the days ahead. He also says that the partnership with a mainstream company will not compromise Brentwood's basic reli-

gious orientation. "We'd entertained several earlier offers, but I liked the fact [that] Zomba is privately owned. That enables Olive Calder to look and think long-term, rather than get caught up in what sometimes happens at publicly owned corporations where they get caught up in a quarterly outlook."

Calder is known for its concept albums, including the platinum "Smokey Mountain Hymns" and the "Kids Sing Praise" collection, which the label claims has sold 500,000

units. Its only artist-oriented label is the Essential Record Group, established in August 1992. Essential's roster includes Bill Medley (formerly of the Righteous Brothers), Lanny Cordola, Magdalene, Chuckie Piret, Imagine This, Utahu, Sony, Brian Goodell, and Dream Of Eden.

Brentwood is the fourth large Christian label to be purchased in the past year. The Sparrow Corp., Word Inc., and the Benson Music Group were sold to EMI, Thomas Nelson Publishers, and M.E.G., respectively.

TURNER, PBS NEGOTIATING DISTRIBUTION DEAL

(Continued from page 6)

effort on those releases."

The public broadcasters, at the very least, would get essentially the same terms from Turner as they received before, sources report. Turner reportedly will pay a 6.5% fee to PBS for the logo and 10%-20% to stations supplying the programs. The level depends on the size and clout of the PBS outlets, which will be asking for advances against royalties.

Outlays can be stiff, as measured against sales volume that is closer to 10,000 units per title than 100,000. Producer Ken Burns, whose "Civil War" series has been PBS's only six-figure release, is said to be seeking a \$5 million advance for his multipart epic, "Baseball," which airs on PBS in September 1994. Last year, Burns told home video suppliers responding to a solicitation letter that he wanted \$8 million, one company says. "We didn't take it any further than that," says an executive. "Someone's going to go broke on this."

Burns' search is indicative of one of the problems facing Turner.

Unless the contract differs from the one with Pacific Arts, there is no guarantee Turner will get every title it wants. "We are free to choose any deal we can get," says WNET's Olken. Pacific Arts "has an opportunity to talk to us, and we would do what we could for them."

But WNET has employed "a number of video distributors," he notes, including Time-Life Video and Shantane Entertainment, which released its "The Nature Of Sex" series. Pacific Arts has one WNET show, "Nature." The station also has a deal with Return To Innocence, directed by Julien Temple, in heavy rotation at MTV Europe, although the station's American counterparts have yet to add it.

The clip recently was added at the Bro. Venegas reports that the promo is receiving "great support" from the new German music television VIVA, with a place on the A rotation list, guaranteeing at least 30 plays a week.

Virgin U.K. head of press Jeremy Silver says British press coverage

GLOBAL ACCLAIM FOR ENIGMA'S 'CROSS'

(Continued from page 7)

with the latter featuring the first album's smash hit "Sadestras" as a bonus track. Anticipation for the new album also has boosted sales of the band's 1992 album, "MCMXC A.D.," which has returned to the top half of The Billboard 200 and this week logs its 156th week on the survey. That album has sold 2 million units in the U.S., according to SoundScan; the record company says it has sold 7 million units worldwide. "We could theoretically have two albums in the top 100 soon," says Cheske.

Cheske says he will return to Innocence, directed by Julien Temple, in heavy rotation at MTV Europe, although the station's American counterparts have yet to add it. The clip recently was added at the Bro. Venegas reports that the promo is receiving "great support" from the new German music television VIVA, with a place on the A rotation list, guaranteeing at least 30 plays a week.

Virgin U.K. head of press Jeremy Silver says British press coverage

thus far has been limited to a handful of phone interviews with Cretin. However, the artist has had a higher interview profile in other territories, according to Venegas. "We did an [electronic press kit] with Michael Jackson was featured on MTV. Before the album came out, he played host to some journalists in Ibiza in November, then he went to Australia on holiday and stopped off to do a press conference in Singapore, and he did a series of phone interviews."

Other Enigma's marketing activity included a poster campaign in Germany in late December and early January, and in New Zealand, a promotion in which winners could win singing sets.

In the U.S., Virgin took full-page advertisements in major Sunday newspapers Feb. 6, and will follow with TV advertising, posters, and counter stands.

"A lot of people say they like this record more than the last one," says Cheske. "The reaction is just amazing."

VARGA
PROTOTYPE
featuring
"Greed"

MAJOR U.S. TOUR STARTS APRIL '94
LOOK FOR DATS!

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Management: Dennis Rober for Rober Management



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BILLBOARD'S HEATSEEKERS™ ALBUM CHART

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	ALBUM	PEAK POSITION	WEEKS ON CHART
1	1	1	GREEN DAY	NISSA (4559) (W) (9 9015 98)	1	DOOKIE
2	1	11	HADDAWAY	NISSA (4573) (9 9015 98)	1	HADDAWAY
2	2	50	BIG HEAD TODD & THE MONSTERS	SHIRAZ (2443) (W) (9 9015 98)	1	SISTER SWEETLY
2	2	13	JOSHUA KADISON	SON (4559) (9 9015 98)	1	PAINTED DESERT SERENADE
5	5	16	ADAM SANDLER	NISSA (4559) (9 9015 98)	1	THEY'RE ALL GONNA LAUGH AT YOU
2	1	13	KIT TOWN	NISSA (4559) (9 9015 98)	1	SWING BATH SWIM
2	1	13	FAITH HILL	NISSA (4559) (9 9015 98)	1	TAKE ME AS I AM
8	10	3	DIG	NISSA (4559) (9 9015 98)	1	DIG
2	2	2	PRONG	NISSA (4559) (9 9015 98)	1	CLEANSING
10	2	2	KRISTIN HERSH	NISSA (4559) (9 9015 98)	1	HIPS & MARKERS
11	17	6	CONSCIOUS DAUGHTERS	SCARFACE (2443) (W) (9 9015 98)	1	SOB TO THE STREET
12	9	37	DOUG SUPERMAN	NISSA (4559) (9 9015 98)	1	RED AND ROY GRANDE
13	1	1	THE MAVERICKS	NISSA (4559) (9 9015 98)	1	WHAT A CRYING SHAME
14	12	9	LIZ PHAIR	NISSA (4559) (9 9015 98)	1	EXILE IN GUYVILLE
15	15	21	DEAD CAN DANCE	NISSA (4559) (9 9015 98)	1	INTO THE LABYRINTH
16	13	25	CRY OF LOVE	NISSA (4559) (9 9015 98)	1	BROTHER
17	25	3	SHERYL CROW	NISSA (4559) (9 9015 98)	1	TUESDAY NIGHT MUSIC CLUB
18	14	12	CULTURE BAIT	NISSA (4559) (9 9015 98)	1	SERENITY
20	17	17	BLACK MONK	NISSA (4559) (9 9015 98)	1	ENTA DA STAGE
20	19	21	MARTINA MCBRIDE	NISSA (4559) (9 9015 98)	1	THE WAY THAT I AM

The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of the Billboard 200 chart, nor in the top 25 of the Top R&B Albums or Top Country Albums charts, nor in the top five of any other Billboard album chart. When an album reaches any of these levels, the album and the artist's subsequent albums are immediately ineligible to appear on the Heatseekers chart. All albums are available on cassette and CD. *Albums include vinyl LP if available. *Albums with the greatest sales gains. © 1994, Billboard Publications.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	ALBUM	PEAK POSITION	WEEKS ON CHART
21	21	3	TOTAL DEVASTATION	NISSA (4559) (9 9015 98)	1	TOTAL DEVASTATION
22	18	17	MARY-KATE & ASHLEY OLSEN	NISSA (4559) (9 9015 98)	1	I AM THE CUTE ONE
23	25	3	MESSEH NDEGECCO	NISSA (4559) (9 9015 98)	1	PLANTATION LULLABIES
24	21	3	MEAT PUPPETS	NISSA (4559) (9 9015 98)	1	TOO HIGH TO DIE
25	18	25	EVER OVERKILL	NISSA (4559) (9 9015 98)	1	SATURATION
26	21	2	ENTOMBED	NISSA (4559) (9 9015 98)	1	WOLVERINE BLUES
27	23	10	GABRIELLE	NISSA (4559) (9 9015 98)	1	GABRIELLE
28	21	3	LISSETTE MELENDEZ	NISSA (4559) (9 9015 98)	1	TRUE TO LIFE
29	21	21	DEL THE FUNKY HOMOSAPIEN	NISSA (4559) (9 9015 98)	1	NO NEED FOR ALARM
30	32	27	JUJULIA HATFIELD THREE	NISSA (4559) (9 9015 98)	1	BECOME WHAT YOU ARE
31	32	1	RABBIT	NISSA (4559) (9 9015 98)	1	YOU'RE THE ONE
32	32	1	PRONG	NISSA (4559) (9 9015 98)	1	QUEEN OF THE PACK
33	34	16	EIGHTBALL & MUG	NISSA (4559) (9 9015 98)	1	COMIN' OUT HARD
34	26	32	THE AFGHAN WHIGS	NISSA (4559) (9 9015 98)	1	GENTLEMEN
35	35	4	BASS BOY	NISSA (4559) (9 9015 98)	1	KING OF QUAD
36	30	27	BROTHER CANE	NISSA (4559) (9 9015 98)	1	BROTHER CANE
37	22	2	UMC'S WILD PUPPETS	NISSA (4559) (9 9015 98)	1	UNLEASHED
38	37	9	MAZZY STAR	NISSA (4559) (9 9015 98)	1	SO TONIGHT THAT I MIGHT SEE
39	29	31	ROBIN S.	NISSA (4559) (9 9015 98)	1	SHOW ME LOVE
40	40	1	THE OTHER TWO	NISSA (4559) (9 9015 98)	1	THE OTHER TWO & YOU

POPULAR ALBUMS

BILLBOARD'S WEEKLY COVERAGE OF HOT PROSPECTS FOR THE HEATSEEKERS CHART. BY CARRIE BORZILLO

TOP DOGS: Seems as though Flint, Mich., is selling as much rap as cars these days, as Top Authority's "Something To Blase To" on Trak Records, with an moves 61-57 on Top R&B Albums this week and is the fourth-best-selling Heatseekers album in the East North Central region. Assault Records will release "Things In The Hood," from fellow Flint rapper D'F, March 22 (Billboard, Feb. 5).



conscious style of 1964 so far. **NAKED EXPOSURE:** Claver product placement and hi-tech marketing are two key elements in A&M's campaign for the new "Troubleman," which bowed Feb. 8. Posters for alternative/hard rock act feature prominently in key mood-setting scenes of the Fine Line Features art-house film "Naked." The band has a certain identity—a striking aesthetic—that translates well to film, says A&M.

ACT OF BOOMING: Here's a release to watch in the coming year. Without having an album out in the U.S., the Boomers are getting airplay on several alternative stations nationwide. In fact, the act is garnering No. 1 phones at least five stations, including KQFT Sacramento, Calif. In June, WEA Canada released the band's sophomore effort, "Art Of Living," in Canada and Germany. However, U.S. labels, including the WEA labels, have passed on signing the group to a U.S. deal, according to group manager Charly Frevo.



One route for exposure is the emerging world of interactive games. The act has two songs in the Electronic Arts race game "Road Ruck," due on the 3DO format in April (Billboard, Jan. 22).

New Jazz. With a mix of jazz, soul, and hip-hop, the Solonics hit the Queen Seminar Feb. 19 in support of their Chrissie/ERG debut, "This Is the Present Tense." The act tours England Feb. 24-28. A 12-inch version of the title track was given to fans and clubs Nov. 23. The album was released Jan. 25.



Possum Watching. Interscope act Possum Dixon has been climbing Modern Rock Tracks steadily. "Watch the Girl Destroy Me," from its self-titled debut, moves to No. 13 with a bullet. The band, named after the "America's Most Wanted" fugitive, appears Friday (18) on Late Night with Conan O'Brien.

Before Columbus, Ohio-based Trak Records released the gangsta rap album Dec. 10, it sent eight staffers to Atlanta for the Jack Tapper conference Aug. 19-15, and blasted the confab with promotional items. Between T-shirts, towels, pens, water bottles, stickers, and chewing gum, we had three

THE REGIONAL ROUNDUP
Rotating top-10 lists of best-selling titles by new & developing artists.
1. Big Head Todd & The Monsters, Sister Sweeney
2. Green Day, Dookie
3. Faith Hill, Take Me As I Am
4. Joshua Kadison, Son
5. Adam Sandler, They're All Going to Laugh at You
6. Haddaway, Haddaway
7. Meat Puppets, Too High to Die
8. Prong, Cleansing
9. Total Devastation, Total Devastation
10. Culture Bait, Serenity
1. Adam Sandler, They're All Going to Laugh at You
2. Kristin Hersh, Hips & Markers
3. Big Head Todd & The Monsters, Sister Sweeney
4. Dig, Dig
5. Ever Overkill, Saturation
6. Joshua Kadison, Painted Desert Serenade
7. Haddaway, Haddaway
8. Prong, Cleansing
9. Joshua Kadison, Son
10. Dead Can Dance, Into the Labyrinth
Distributors in Chicago to distribute 600 copies of the album nationwide. Some of the radio stations giving the Boomers are giving listeners the phone number of Prevent or Carry so they can buy the album.
KZON Phoenix PD Jim Trapp says the Boomers are the biggest adult alternative suc-

OBSESSION: Fans of underground metal mania the Boomers no longer will be painstakingly searching mom-and-pop stores for import EPs or trade bootlegged tapes to get their dose of the band. On March 1, Columbia Records released "The Church Within," the

Additional reporting was provided by Brett Anderson, assisted by Silvio Pietrangola.



THE BOOMIN' SYSTEM: "12 Play" by R. Kelly (Jive) holds atop the Hot R&B Albums chart and makes the largest increase in sales, earning the "Greatest Gainer" award. Kelly has become radio's darling: "Bump N' Grind" races to No. 2 on the Hot R&B Singles chart in its third week, fueled by first-week single sales. It enters the sales-only chart at No. 1. It ranks No. 1 in airplay at five stations: WLWZ Greenville, N.C.; KJZZ Los Angeles; WTUP Huntsville, Ala.; WNOO Chattanooga, Tenn.; and WPLZ Richmond, Va. It also has eight stations playing it in top five rotation. Continued exposure on additional album cuts will keep this one hot for a while... Actually, this was a strong week for Jive in the charts: The current singles by Too Short and Hi-Five, as well as "I'm Outstanding" by Shaggy O'Neal, all are bulletted. O'Neal's version of the Gap Band's tune leaps 94-60 as it benefits from first-week sales. It enters the sales-only chart at No. 41. O'Neal's album regains a bullet at No. 26. A new Jive project, "Fear Itself" by Casual, debuts at No. 22.

YOU'VE MADE A BELIEVER OUT OF ME: Vanishing 60-37, "Believe In Love" by Teddy Pendergrass (Elektra) earns the Greatest Gainer award as airplay increases more than 200%. The new mixers have given radio a shot in the arm. The song ranks No. 1 in airplay at WJLS in New York, and it's top five at WJTT Chattanooga, Tenn. Significant airplay is developing at WTLC Indianapolis, WJMI Jackson, Miss., and KPBS Kansas City.

HER WAY: In December, Whitney Houston garnered 11 Billboard Music Awards, including album of the year for the "Bodyguard" soundtrack (Arista). Then, in January, the NAACP Image Awards feted Ms. Houston so many times that when Denzel Washington won an award, he thanked God that Houston was not a nominee in his category. This week, Houston racked up even more kudos—seven, in fact, in addition to the Award of Merit—at the American Music Awards. For some time now, I have written that Ms. Houston is solidly back on top. All of the awards have different selection and voting procedures, but somehow, in the end, they all end up the same way: Whitney! Whitney! Whitney! Just think—it's only February. March could hold a double whammy, since both the Grammys and the Soul Train Awards probably are going to be ripe for the pickin'. Congratulations to Whitney, Arista, and to all involved in such an incredible project.

WHOSE COLUMN IS THIS ANYWAY? Toni Braxton tops the Hot R&B Airplay chart with "Seven Whole Days," bulletted there for a second week. The song also tops the BET videoclip list. And now Ms. Braxton takes hold of the Airplay Monitor's all-format airplay chart with "Rescue Again." This just has to set some kind of record. (Somehow, this column has turned into a LaFace/Arista/BMG update.)

THE CLEAN-UP WOMAN: Well, we've had a week to figure it out, and we've decided that the old rules are sometimes the best rules. Sales for Hammer's 12-inch vinyl single have been added to the totals for "It's All Good" (Giant), which advances 34-16 on the singles chart. The vinyl single does include two versions of "Pumps & A Bump" in addition to two mixes of "Good." All the sales are being attributed to "Good," since that is the song getting the most radio exposure. In the future, when "Pumps" does become the priority, these sales will be not be eligible to be applied to that song.

BUBBLING UNDER HOT R&B SINGLES..

THIS WEEK LAST WEEK	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	1	CAPS GET PEELED (JIVE)
2	2	DA BOMB (JIVE)
3	3	LEMONS LIME (JIVE)
4	4	SHORT SHORTS (JIVE)
5	5	LOVE'S MYSTERY (JIVE)
6	6	CHOICE (JIVE)
7	7	STAY IT UP (JIVE)
8	8	WHERE WERE WE (JIVE)
9	9	BABY I WANNA (JIVE)
10	10	SHINE BOMB (JIVE)
11	11	NICE AND LOVELY (JIVE)
12	12	ON AND ON (JIVE)
13	13	AMT HANG TO TELL (JIVE)



IT'S A GIRL'S WORLD.

Worl-A-Girl is Dancehall Reggae's first female group. Worl-A-Girl is four girls from around the world; Charmaine (Jamaica), Sensi (London), Miss Linda (Brooklyn), and Sabrina (Trinidad).



The first single and video from their forthcoming debut album.

WORL-A-GIRL

• Single arriving in stores February 22.

active rotation Huge requests on

Produced by Andy Morrell.
Management: David Sweeney for D&S Communications, Ltd.



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R&B SINGLES A-Z

Hot R&B Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 75 R&B stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot R&B Singles chart.

NO.	YEAR	LAST	TITLE ARTIST (GUEST/OSTER/THIR LABEL)	NO.	YEAR	LAST	TITLE ARTIST (GUEST/OSTER/THIR LABEL)
			*** No. 1 ***				
1	13	13	NEVER WHOLE DAYS JAY-Z (GUEST) (RCA) 2 weeks at No. 1	30	31	13	NEIRO MUSGRAVE (COLUMBIA)
2	1	14	CRY FOR YOU JAY-Z (GUEST) (RCA)	30	44	3	SO MUCH IN LOVE JAY-Z (GUEST) (RCA) (LANTIC)
3	7	18	SLAY YOUR HEAD ON MY PILLOW JAY-Z (GUEST) (RCA) (MC) (SUGAR)	35	35	18	RIGHT HERE (HUMAN NATURE) JAY-Z (GUEST) (RCA)
4	6	24	PLAY YOUR HEAD ON MY PILLOW JAY-Z (GUEST) (RCA) (MC) (SUGAR)	41	35	35	SOMETHING IN COMMON NEIRO BROWN (NEIRO) (HUMAN NATURE) (RCA)
5	3	20	CAN WE TALK JAY-Z (GUEST) (RCA) (MC) (SUGAR) (WINE & SPIES)	42	54	2	THE FORCE NEIRO BROWN (NEIRO) (HUMAN NATURE) (RCA)
6	5	7	GROOVE THING JAY-Z (GUEST) (RCA)	43	9	5	BELIEVE THAT JAY-Z (GUEST) (RCA) (MC) (SUGAR)
7	8	10	BUMP 'N GRIND JAY-Z (GUEST) (RCA)	44	6	8	RAZZY BLACKMON (RCA) (RCA)
8	4	15	UNDERSTANDING NEIRO (GUEST) (RCA) (MC) (SUGAR)	45	52	3	YOU KNOW HOW WE DO IT JAY-Z (GUEST) (RCA) (MC) (SUGAR)
9	12	12	I GIVE SHOCK NEIRO (GUEST) (RCA) (MC) (SUGAR)	46	20	8	GANGSTA LEAN JAY-Z (GUEST) (RCA)
10	3	12	SHOCK JAY-Z (GUEST) (RCA) (MC) (SUGAR)	47	46	5	GOIN' BACK NEIRO BROWN (NEIRO) (HUMAN NATURE) (RCA)
11	12	12	WHATTA MAN JAY-Z (GUEST) (RCA) (MC) (SUGAR)	48	18	4	LOOKING FOR MR. DO RIGHT JAY-Z (GUEST) (RCA) (MC) (SUGAR)
12	12	12	WHATTA MAN JAY-Z (GUEST) (RCA) (MC) (SUGAR)	49	1	1	DREAM ON DREAMER JAY-Z (GUEST) (RCA) (MC) (SUGAR)
13	12	12	WHATTA MAN JAY-Z (GUEST) (RCA) (MC) (SUGAR)	50	1	1	IT'S ALL ABOUT JAY-Z (GUEST) (RCA) (MC) (SUGAR)
14	12	12	WHATTA MAN JAY-Z (GUEST) (RCA) (MC) (SUGAR)	51	1	1	LET'S MAKE LOVE JAY-Z (GUEST) (RCA) (MC) (SUGAR)
15	12	12	WHATTA MAN JAY-Z (GUEST) (RCA) (MC) (SUGAR)	52	59	4	WAP TO ME JAY-Z (GUEST) (RCA) (MC) (SUGAR)
16	12	12	WHATTA MAN JAY-Z (GUEST) (RCA) (MC) (SUGAR)	53	18	3	KEEP IT REAL JAY-Z (GUEST) (RCA) (MC) (SUGAR)
17	12	12	WHATTA MAN JAY-Z (GUEST) (RCA) (MC) (SUGAR)	54	1	1	TREAT IT RIGHT JAY-Z (GUEST) (RCA) (MC) (SUGAR)
18	12	12	WHATTA MAN JAY-Z (GUEST) (RCA) (MC) (SUGAR)	55	1	1	AND OUR FEELINGS JAY-Z (GUEST) (RCA) (MC) (SUGAR)
19	12	12	WHATTA MAN JAY-Z (GUEST) (RCA) (MC) (SUGAR)	56	14	5	AWAY TO GO JAY-Z (GUEST) (RCA) (MC) (SUGAR)
20	12	12	WHATTA MAN JAY-Z (GUEST) (RCA) (MC) (SUGAR)	57	18	5	MY LIVING IN A JAY-Z (GUEST) (RCA) (MC) (SUGAR)
21	12	12	WHATTA MAN JAY-Z (GUEST) (RCA) (MC) (SUGAR)	58	18	5	MAKE LOVE EASY JAY-Z (GUEST) (RCA) (MC) (SUGAR)
22	12	12	WHATTA MAN JAY-Z (GUEST) (RCA) (MC) (SUGAR)	59	18	5	THE ONE FOR ME JAY-Z (GUEST) (RCA) (MC) (SUGAR)
23	12	12	WHATTA MAN JAY-Z (GUEST) (RCA) (MC) (SUGAR)	60	64	2	YOU MEAN THE WORLD TO ME JAY-Z (GUEST) (RCA) (MC) (SUGAR)
24	12	12	WHATTA MAN JAY-Z (GUEST) (RCA) (MC) (SUGAR)	61	58	17	WHAT'S MY NAME? JAY-Z (GUEST) (RCA) (MC) (SUGAR)
25	12	12	WHATTA MAN JAY-Z (GUEST) (RCA) (MC) (SUGAR)	62	63	3	MY LOVE JAY-Z (GUEST) (RCA) (MC) (SUGAR)
26	12	12	WHATTA MAN JAY-Z (GUEST) (RCA) (MC) (SUGAR)	63	64	3	WHO'S THE MACK JAY-Z (GUEST) (RCA) (MC) (SUGAR)
27	12	12	WHATTA MAN JAY-Z (GUEST) (RCA) (MC) (SUGAR)	64	61	11	SHADE JAY-Z (GUEST) (RCA) (MC) (SUGAR)
28	12	12	WHATTA MAN JAY-Z (GUEST) (RCA) (MC) (SUGAR)	65	52	12	UPPER THE LOVE JAY-Z (GUEST) (RCA) (MC) (SUGAR)
29	12	12	WHATTA MAN JAY-Z (GUEST) (RCA) (MC) (SUGAR)	66	72	2	CONNA LOVE YOU NIGHT JAY-Z (GUEST) (RCA) (MC) (SUGAR)
30	12	12	WHATTA MAN JAY-Z (GUEST) (RCA) (MC) (SUGAR)	67	2	2	FANTASY JAY-Z (GUEST) (RCA) (MC) (SUGAR)
31	12	12	WHATTA MAN JAY-Z (GUEST) (RCA) (MC) (SUGAR)	68	3	3	CANTALOP (FLIP) FANTASY JAY-Z (GUEST) (RCA) (MC) (SUGAR)
32	12	12	WHATTA MAN JAY-Z (GUEST) (RCA) (MC) (SUGAR)	69	37	40	ANCE (JAY-Z) (RCA)
33	12	12	WHATTA MAN JAY-Z (GUEST) (RCA) (MC) (SUGAR)	70	1	1	YOU DON'T LOVE JAY-Z (GUEST) (RCA) (MC) (SUGAR)
34	12	12	WHATTA MAN JAY-Z (GUEST) (RCA) (MC) (SUGAR)	71	1	1	YOUR JAY-Z (GUEST) (RCA) (MC) (SUGAR)
35	12	12	WHATTA MAN JAY-Z (GUEST) (RCA) (MC) (SUGAR)	72	1	1	FLAME (DAY) (RCA) (MC) (SUGAR)
36	12	12	WHATTA MAN JAY-Z (GUEST) (RCA) (MC) (SUGAR)	73	56	17	SCOT JAY-Z (GUEST) (RCA) (MC) (SUGAR)
37	12	12	WHATTA MAN JAY-Z (GUEST) (RCA) (MC) (SUGAR)	74	1	1	A DEEPER LOVE JAY-Z (GUEST) (RCA) (MC) (SUGAR)
38	12	12	WHATTA MAN JAY-Z (GUEST) (RCA) (MC) (SUGAR)	75	1	1	HOW MANY WAYS JAY-Z (GUEST) (RCA) (MC) (SUGAR)

NOT R2R RECURRENT AIRPLANE

HOT 100 REVENUE RANKING					WEEK ENDING																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																		
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Recurrents are titles which have appeared on the Hot R&B

Hot R&B Singles Sales

Compiled from a national sub-sample of PCS (point of sale) equipped key R&B retail stores which report number of units sold to SoundScan, Inc. This data is used in the Hot R&B Singles chart.

TIME WEEK	TITLE ARTIST (LABEL/STUDIO LABEL)	TIME WEEK	TITLE ARTIST (LABEL/STUDIO LABEL)
	*** NO. 1 ***		
1	1 BUMP N' GRIND KURTIS ROBERTSON (MCA)	38	39 1 BORN TO BE THE GYTTKO THE GYTTKO (MCA)
2	13 SOTTO JAM COMET (ATLANTIC/CAJAL)	39	14 39 LOOKING FOR MR. DO RIGHT THE DO RIGHT (MCA)
3	2 7 UNDERSTANDING SCOTTY MC DOBBY (COLUMBIA)	40	15 40 REAL MUTHAF*CKERS THE MUTHAF*CKERS (MCA)
4	5 WHAT AM I MIA FARR (IN HOUSE/IN HOUSE)	41	1 41 I'M OUTSTANDING SCOTTY MC DOBBY (COLUMBIA)
5	12 5 IT'S ALL ABOUT THE MONEY THE MONEY (MCA)	42	1 42 MAKE APEAL MIA FARR (IN HOUSE/IN HOUSE)
6	3 11 CRY FOR YOU THE CRY FOR YOU (MCA)	43	1 43 BECAUSE OF LOVE JACKSON 5 (MCA)
7	10 GROOVE THANG THE GROOVE THANG (MCA)	44	15 44 BLOW AND EASY BLOW AND EASY (MCA)
8	5 14 GUNNIE BUST THE GUNNIE BUST (SCOTT BROS.)	45	1 45 WHEN A MAN LOVES A WOMAN THE WOMAN (MCA)
9	28 2 14 GIVE AND TAKE SCOTTY MC DOBBY (COLUMBIA)	46	2 46 COME INSIDE THE COME INSIDE (MCA)
10	6 16 I'M SINGIN' HOT THE I'M SINGIN' HOT (MCA)	47	3 47 JAM WITH A TACK SCOTTY MC DOBBY (COLUMBIA)
11	14 14 PLAY YOUR HEART WITH MY FELLOW THE PLAY YOUR HEART WITH MY FELLOW (MCA)	48	4 48 JAM THE JAM (MCA)
12	18 18 COME TO THE FLOOR THE COME TO THE FLOOR (MCA)	49	11 49 REALLY GOOD THE REALLY GOOD (MCA)
13	24 18 PLAYERS BALL THE PLAYERS BALL (MCA)	50	18 50 NEVER SHOULD'VE LET YOU GO THE NEVER SHOULD'VE LET YOU GO (MCA)
14	16 16 NEVER REVEAL SECRETS THE NEVER REVEAL SECRETS (MCA)	51	18 51 AGAIN THE AGAIN (MCA)
15	18 18 BREATHE AGAIN THE BREATHE AGAIN (MCA)	52	17 52 WHAT'S MY NAME SCOTTY MC DOBBY (COLUMBIA)
16	17 13 UN-LY-1 THE UN-LY-1 (MCA)	53	24 53 COME BABY COME THE COME BABY COME (MCA)
17	15 15 ALWAYS ON MY MIND THE ALWAYS ON MY MIND (MCA)	54	16 54 OTHER LIPS/TURN ME THE OTHER LIPS/TURN ME (MCA)
18	19 16 FAMILY AFFAIR THE FAMILY AFFAIR (MCA)	55	5 55 SOUND OF DA POLICE THE SOUND OF DA POLICE (MCA)
19	13 17 I'M LIVING THE I'M LIVING (MCA)	56	52 5 56 SHORT SHOTS THE SHORT SHOTS (MCA)
20	12 18 NERO THE NERO (COLUMBIA)	57	1 57 I'M L.A. THE I'M L.A. (MCA)
21	13 19 GANGSTA LEAN THE GANGSTA LEAN (MCA)	58	1 58 LET'S MAKE LOVE THE LET'S MAKE LOVE (MCA)
22	18 18 CANTALOOP FLIP (FANTASIA) THE CANTALOOP FLIP (FANTASIA)	59	10 59 FOREPLAY THE FOREPLAY (MCA)
23	16 15 LOVE AND CHANCE THE LOVE AND CHANCE (MCA)	60	5 60 SMOOTH THE SMOOTH (MCA)
24	40 WHOOPIE (HURRIN' IT) THE WHOOPIE (HURRIN' IT)	61	17 61 UP THE ROOF THE UP THE ROOF (MCA)
25	6 I'M IN THE MOOD THE I'M IN THE MOOD (MCA)	62	16 62 PRODUCE & ELIMINATION THE PRODUCE & ELIMINATION (MCA)
26	15 15 KEEP TO HEAD UP THE KEEP TO HEAD UP (MCA)	63	14 63 MAKE LOVE EASY THE MAKE LOVE EASY (MCA)
27	10 23 YOU DON'T HAVE TO WORRY THE YOU DON'T HAVE TO WORRY (MCA)	64	1 64 FUNKING ZING THE FUNKING ZING (MCA)
28	5 5 SO MUCH IN LOVE THE SO MUCH IN LOVE (MCA)	65	1 65 I CAN GET PEELED THE I CAN GET PEELED (MCA)
29	1 A LOT OF LOVE THE A LOT OF LOVE (MCA)	66	17 66 HERE COME THE LORDS THE HERE COME THE LORDS (MCA)
30	6 BETWIXT I NEVER FIN THE BETWIXT I NEVER FIN (MCA)	67	24 67 JUST BUCKIN' IT THE JUST BUCKIN' IT (MCA)
31	42 I NEVER FORGET YOU THE I NEVER FORGET YOU (MCA)	68	2 68 GOODY GOODY THE GOODY GOODY (MCA)
32	18 I KNOW I GOT SKILLZ THE I KNOW I GOT SKILLZ (MCA)	69	5 69 SIGHT (LIGHT) THE SIGHT (LIGHT) (MCA)
33	4 4 QUILT TIME TO PLAY THE QUILT TIME TO PLAY (MCA)	70	2 70 I GO ON THE I GO ON (MCA)
34	13 COME TO THE DANCE THE COME TO THE DANCE (MCA)	71	17 71 SAME OL' SHIT THE SAME OL' SHIT (MCA)
35	10 10 AWAKEN TO THE NIGHT THE AWAKEN TO THE NIGHT (MCA)	72	16 72 THE MORNING AFTER THE THE MORNING AFTER (MCA)
36	1 2 FUNK DAT/WHY IS IT THE FUNK DAT/WHY IS IT (MCA)	73	1 73 I BELIEVE THAT THE I BELIEVE THAT (MCA)
37	2 2 YOU KNOW HOW WE DO IT THE YOU KNOW HOW WE DO IT (MCA)	74	2 74 IT ALL COMES DOWN TO THE IT ALL COMES DOWN TO (MCA)
38	2 2 FUNK DAT/WHY IS IT THE FUNK DAT/WHY IS IT (MCA)	75	4 75 WHO'S THE MACK THE WHO'S THE MACK (MCA)

☐ Singles with increasing sales. © 1994 Billboard/BPI Communications and SoundScan, Inc.

ARTISTS & MUSIC

Key Gee Helps Make A Name For Zhane; Luke Talks Label Biz & The New Crew

WHAT'S MY NAME? Zhane isn't a rap group. It's a pair of singers named Jean Norrie and Renee Neufville. Still, the duo fits this space because the producer of its debut album, "Pronounced Jah-Nay," is Key Gee, from platinum rap act Naughty By Nature. His skilled sonic surgery wasn't exactly ignored by critics and pop rockers. It just got dwarfed in a jangle of phrases giving praise to Naughty's rap, Trench.

On "Pronounced," the gals sing sweet everything, including polite commands to "listen to the vibe" and instructions in the lost art of true love.

Meanwhile, Key supervises songs that are, by turns and/or at once, exquisitely bumpy, melodiously rich, and bleepy and juicy enough to satiate fans of Anita Baker. With his scalpel, the producer/surgeon creates unique beats.

The rhythmic tracks, as well as the softer ones, have strong hooks that torment the hell out of my mind. (Would somebody please tell this record to leave alone! Maybe not.)

Unlike many hip-hop-inspired R&B producers, Key Gee went the extra step and made a record that can last close to forever. He's willing toward that lofty spot inhabited by deities of the mixing board.

ON & ON: Last weekend, Luke Records hosted a release party in Miami for "Back At Your Love For The Nine-4," an album by the new 2 Live Crew. Two members of the old crew have split, and Verb joins Luther "Luke" Campbell and Fresh Kid Ice in the

new act. Besides the trio, H-Town and Poison Clan live at the bash. And, unlike previous 2 Live functions, no hired hizzos were in da hizzouse, a place named Miami Nights.

In a back room at the club, Luke spoke about the album, the group, his label, and more. He described the album as "skeletal a variety, a variety." And after dismissing queries about the whereabouts of the ones who walked, he said Verb (a former associate of Disco Rick



by Havelock Nelson

& the Twins) brings "more of a hip-hop flavor."

He and Kid Ice contribute variations on the Miami bass style. The album also contains landmark reggae elements and R&B. He said, "The key to keeping this group together is balance."

Then he moved on to the subject of mating habits. He remarked that two women, Toni Braxton and Peppa, from Salt-N-Pepa, would be dream dates.

Getting back to business, he said that thanks to H-Town and others, 1993 was Luke Records' "best year ever." As for '94, besides a new H-Town album, which is due in April, sets are expected from male vocal group U-Myne, Poison Clan, and new jill singer Trellin.

The current New 2 Live single is "Yeah Yeah." Its follow-up—my favorite cut—will be "You Go Girl," a song inspired by the break theme music from Fox-TV's "Martin."

SHORT SHORTS: If you liked MC Rick's "Stright Up Menace," from the "Menace 11 Society" motion picture soundtrack, you'll dig "Cups Get Peeted," the debut single by DFC (the letters stand for Da Funk Klan). The Assault/Big Bass/Atlantic single displays the same fresh-dipped and intricately woven style as that cut. Rikht, who produced with DJ Slip, duets on the track alongside group members Al Breed and T Double E. A DFC album, featuring contributions from D.O.C. and Warren G., is due March 22. Mercury Records has signed New York poet Reg E. Gaines. His album, "Please Don't Take My Air Jordans," bears artistic similarities to Gil-Scott Heron's "70s recordings and is due out in April... Two of my favorite hardcore, Black Nation and Wu-Tang Clan, have signed with Hardcore-Gallagher Communications, the New York publicity firm helmed by Torrie Woodhouse. Agency graduates Serena Gallagher and Janice Harvey. The next single from Wu-Tang's album is "Creem." The current Black Moon single is "How Many M.C.s." Currently, the group is performing opening dates with Da-Ex-F... If ya missed the made-over Hammer on "The Arsenio Hall Show" last month, don't fret. He'll be back on the program Feb. 17. He'll perform four songs from "The Funky Headhunter," due March 1 from Giant.

EASTWEST'S FM0B

(Continued from page 38)

McElroy says the FM0B sound has more of a "1960s Blackbyrds" flavor, adding that, as producers, he and Foster concentrate on creating a groove and then add other session players to sit in with the band. All of the musicians are from the San Francisco area, and most of them will be to tour.

An appearance in the video for the

En Vogue single "Runaway Love" was a debut of sorts for FM0B, starting a buzz on the group. The song has a smooth, jazzy feeling unlike previous En Vogue studio cuts.

"We did the track at the same time we were doing the FM0B [album] tracks, and we really didn't want to shift gears," Foster explains. "It was

almost like an FM0B track with En Vogue singing on top of it."

EastWest has serviced the Feb. 22 project to different radio formats, including college and jazz stations, which received advance copies of "One In A Blue Moon" in late November. The first single, "We Came To Move Ya," went to urban radio Jan. 24, and adult alternative stations also will be targeted during the first quarter.

Karen Mason, director of urban marketing at EastWest, says the early emphasis on radio access "allows for strong radio development and testing in the marketplace."

She says heavy emphasis will be placed on obtaining high levels of in-store play to develop consumer awareness, particularly at the independent retail level, including hip-hop clothing stores.

Foster and McElroy have a busy year ahead. Soon they will begin working on the debut project of Something For The People, a male trio of artist/producers who are shopping for a major-label deal.

The duo also will begin work with a Florida group called the Backstreet Boys, when McElroy describes as "a link between Boyz II Men and New Edition." The pair also is negotiating future film soundtrack projects.

The producers also will record En Vogue's next album.

Hot Rap Singles

THIS WEEK	LAST WEEK	WEEKS ON CHART	WEEKS ON CHART	TITLE	ARTIST
1	1	1	12	GETTO JAM *** NO. 1 ***	DOMINO (G.M. 1111) OUT: OUTRUSTED 7778/NO. 1
2	2	2	5	WHITMAN *** SALT-N-PEPA FEATURING EN VOUE	WHITMAN (G.M. 1111) OUT: OUTRUSTED 7778/NO. 1
3	5	—	2	IT'S ALL GOOD *** GREATEST GAINER ***	HAMMER (G.M. 1111) OUT: OUTRUSTED 7778/NO. 1
4	3	3	12	DUNKIE BUST (PLEASE PLEASE PLEASE) ***	IG LAQUE (G.M. 1111) OUT: OUTRUSTED 7778/NO. 1
5	12	—	2	SHIP & JUCE *** SNOOP DOGGY DOGG	SHIP & JUCE (G.M. 1111) OUT: OUTRUSTED 7778/NO. 1
6	10	31	4	U.N.I.T.Y. *** OUTKAST	U.N.I.T.Y. (G.M. 1111) OUT: OUTRUSTED 7778/NO. 1
7	4	4	12	QUEEN LATIFAH *** QUEEN LATIFAH	QUEEN LATIFAH (G.M. 1111) OUT: OUTRUSTED 7778/NO. 1
8	6	13	8	SHABBA RAS *** SHABBA RAS	SHABBA RAS (G.M. 1111) OUT: OUTRUSTED 7778/NO. 1
9	8	7	13	CANTALOUPE FANTASY *** US3	CANTALOUPE FANTASY (G.M. 1111) OUT: OUTRUSTED 7778/NO. 1
10	9	5	26	WHOOPI! (THERE IT IS) *** TAG TEAM	WHOOPI! (G.M. 1111) OUT: OUTRUSTED 7778/NO. 1
11	7	5	14	KEEP YA HEAD UP *** 2PAC	KEEP YA HEAD UP (G.M. 1111) OUT: OUTRUSTED 7778/NO. 1
12	11	8	16	I (KNOCK) GOTTY SKILL *** SHAQUILLE O'NEAL	I (KNOCK) GOTTY SKILL (G.M. 1111) OUT: OUTRUSTED 7778/NO. 1
13	13	10	12	COME CLEAN *** JERU THE DAMAJA	COME CLEAN (G.M. 1111) OUT: OUTRUSTED 7778/NO. 1
14	14	12	15	AWARD TOUR *** A TRIBE CALLED QUEST	AWARD TOUR (G.M. 1111) OUT: OUTRUSTED 7778/NO. 1
15	NEW	1	1	YOU KNOW HOW WE DO IT *** ICE CUBE	YOU KNOW HOW WE DO IT (G.M. 1111) OUT: OUTRUSTED 7778/NO. 1
16	18	20	3	MONEY IN THE GIETTO *** TOO SHORT	MONEY IN THE GIETTO (G.M. 1111) OUT: OUTRUSTED 7778/NO. 1
17	15	9	14	REAL MUTHAFUCKIN' G'S *** EAZY-E	REAL MUTHAFUCKIN' G'S (G.M. 1111) OUT: OUTRUSTED 7778/NO. 1
18	NEW	1	1	I'M OUTSTANDING *** SHAQUILLE O'NEAL	I'M OUTSTANDING (G.M. 1111) OUT: OUTRUSTED 7778/NO. 1
19	NEW	1	1	MASS ASSFALL *** GANG STARR	MASS ASSFALL (G.M. 1111) OUT: OUTRUSTED 7778/NO. 1
20	20	16	12	BDOM SHAK A-TAK *** BORN JAMMERS	BDOM SHAK A-TAK (G.M. 1111) OUT: OUTRUSTED 7778/NO. 1
21	16	14	11	REALLY DUE *** ICE CUBE	REALLY DUE (G.M. 1111) OUT: OUTRUSTED 7778/NO. 1
22	17	11	10	WHAT'S MY NAME? *** SNOOP DOGGY DOGG	WHAT'S MY NAME? (G.M. 1111) OUT: OUTRUSTED 7778/NO. 1
23	19	15	12	COME BABY COME *** K7	COME BABY COME (G.M. 1111) OUT: OUTRUSTED 7778/NO. 1
24	21	18	14	69 *** FATHER	69 (G.M. 1111) OUT: OUTRUSTED 7778/NO. 1
25	22	17	9	SOUND OF DA POLICE *** KRS-ONE	SOUND OF DA POLICE (G.M. 1111) OUT: OUTRUSTED 7778/NO. 1
26	23	22	9	SHOCK SHORTS *** RAHEEM THE DREAM	SHOCK SHORTS (G.M. 1111) OUT: OUTRUSTED 7778/NO. 1
27	NEW	1	1	CHEE-A-M *** WU-TANG CLAN	CHEE-A-M (G.M. 1111) OUT: OUTRUSTED 7778/NO. 1
28	29	23	3	ZUNGA ZUNGA *** K7	ZUNGA ZUNGA (G.M. 1111) OUT: OUTRUSTED 7778/NO. 1
29	NEW	1	1	CAPS GET PEELED *** OFC	CAPS GET PEELED (G.M. 1111) OUT: OUTRUSTED 7778/NO. 1
30	24	25	12	HERE COME THE LORDS *** LORDS OF THE UNDERGROUND	HERE COME THE LORDS (G.M. 1111) OUT: OUTRUSTED 7778/NO. 1
31	30	33	10	I-HIGHT (ALRIGHT) *** DOUG E. FRESH	I-HIGHT (ALRIGHT) (G.M. 1111) OUT: OUTRUSTED 7778/NO. 1
32	27	28	5	MC LYTE *** MC LYTE	MC LYTE (G.M. 1111) OUT: OUTRUSTED 7778/NO. 1
33	25	21	12	SAME OL' SHIT *** MC REN	SAME OL' SHIT (G.M. 1111) OUT: OUTRUSTED 7778/NO. 1
34	31	—	2	IT ALL COMES DOWN TO THE MONEY *** TERMINATOR X	IT ALL COMES DOWN TO THE MONEY (G.M. 1111) OUT: OUTRUSTED 7778/NO. 1
35	33	36	23	METHOD MAN *** WU-TANG CLAN	METHOD MAN (G.M. 1111) OUT: OUTRUSTED 7778/NO. 1
36	29	19	14	FREAKIT *** DAS EFX	FREAKIT (G.M. 1111) OUT: OUTRUSTED 7778/NO. 1
37	42	30	1	COUNTRY LINE *** COOLIO	COUNTRY LINE (G.M. 1111) OUT: OUTRUSTED 7778/NO. 1
38	NEW	1	1	CLUBB'D OUT 7778/NO. 1	KRIS KROSS (G.M. 1111) OUT: OUTRUSTED 7778/NO. 1
39	38	41	4	BORN TO ROLL *** MASTA ACE INCORPORATED	BORN TO ROLL (G.M. 1111) OUT: OUTRUSTED 7778/NO. 1
40	40	42	4	I BEEPEO YOU *** FATHER	I BEEPEO YOU (G.M. 1111) OUT: OUTRUSTED 7778/NO. 1
41	43	26	25	INDO SMOKE *** MISTA GRIMM	INDO SMOKE (G.M. 1111) OUT: OUTRUSTED 7778/NO. 1
42	37	9	1	WE AN'T GOIN' OUT LIKE THAT *** CYPRESS HILL	WE AN'T GOIN' OUT LIKE THAT (G.M. 1111) OUT: OUTRUSTED 7778/NO. 1
43	41	32	12	HUGO WIT *** 95 SOUTH	HUGO WIT (G.M. 1111) OUT: OUTRUSTED 7778/NO. 1
44	34	35	3	I DON'T MEAN TO *** CASUAL	I DON'T MEAN TO (G.M. 1111) OUT: OUTRUSTED 7778/NO. 1
45	36	—	2	ON AND ON *** SHYHEIM	ON AND ON (G.M. 1111) OUT: OUTRUSTED 7778/NO. 1
46	45	—	2	IF THAT'S YOUR BOYFRIEND *** M-SHELL NOGEGEODOL	IF THAT'S YOUR BOYFRIEND (G.M. 1111) OUT: OUTRUSTED 7778/NO. 1
47	35	29	16	I'M REAL *** KRIS KROSS	I'M REAL (G.M. 1111) OUT: OUTRUSTED 7778/NO. 1
48	39	34	16	BEATLES LOUNGE *** DAD0Y 0	BEATLES LOUNGE (G.M. 1111) OUT: OUTRUSTED 7778/NO. 1
49	NEW	1	1	SOUL BOY KILLING *** MEGA BANTON	SOUL BOY KILLING (G.M. 1111) OUT: OUTRUSTED 7778/NO. 1
50	32	24	18	SHOOP *** SALT-N-PEPA	SHOOP (G.M. 1111) OUT: OUTRUSTED 7778/NO. 1

Records with the greatest sales in this week. * Videoclip availability. † Recording Industry Association (RIAA) certification for sales of 1 million units. ‡ Selling no. or cassette single. † Artists and labels' catalog number for no. cassette single, cassette single availability. (C) Cassette single availability. (D) CD single availability. (M) Cassette single availability. (V) Videoclip single availability. (C) CD single availability. © 1994, Billboard/Circulation, Communications, and SoundScan.

BLACK MON

I GOT CHA OPIN (w/ 2003)

The new single from the album "Enta Da Stage"

COMPILED FROM A NATIONAL SAMPLE OF RETAIL
STORE SALES REPORTS COLLECTED, COMPILED,
AND PROVIDED BY 

WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	PEAK POSITION
*** No. 1/Greatest Gainer ***					
1	1	13	R. KELLY ♦ ♦ ♦ "Just A Little Bit More" (R)	3 weeks at No. 1	12 PLAY 1
2	2	2	JOJOJI UPTOWN (12/25/84) (12/25/84) R	DIARY OF A MAD BAND	1
3	6	13	SHOG DOGG DOGG ♦ ♦ ♦ "BLACK ROYNTWISTE" (12/27/84) (12/27/84) R	DOGGY STYLE	1
4	6	10	TONI BRAXTON ♦ ♦ ♦ "LAFAYETTE" (12/22/84) (12/22/84) R	TONI BRAXTON	1
5	6	13	TYTAN CARWELL ♦ ♦ ♦ "I'VE GOT A FEELING" (12/22/84) (12/22/84) R	THE FEELING	1
6	6	13	DE CURRY ♦ ♦ ♦ "HONEY CHOCOLATE" (12/22/84) (12/22/84) R	LETHERAL INFLUENCE	1
6	6	13	SALT-N-PEPA ♦ ♦ ♦ "HOT SHOT" (12/22/84) (12/22/84) R	VERY NECESSARY	1
6	6	13	JACKSON ♦ ♦ ♦ "SO HOT" (12/22/84) (12/22/84) R	HURRYING COMIN' AT CHA	1
6	6	13	MARIAH CAREY ♦ ♦ ♦ "COLUMBIA" (12/22/84) (12/22/84) R	MUSIC BOX	1
10	10	23	BAILEY CARP ♦ ♦ ♦ "5353P" (12/22/84) (12/22/84) R	FOR THE COOL IN YOU	2
11	10	10	DOMINO (12/25/84) (12/25/84) R	DOMINO	1
12	10	13	TOO SHORT ♦ ♦ ♦ "I'VE GOT A FEELING" (12/22/84) (12/22/84) R	GET IN WHERE YOU FIT IN	1
18	18	26	JANET JACKSON ♦ ♦ ♦ "NIGHT" (12/22/84) (12/22/84) R	JANET	1
18	13	18	WU-TANG CLAN ♦ ♦ ♦ "BLACK ALBUM" (12/22/84) (12/22/84) R	ENTER THE WU-TANG (36 CHAMBERS)	5
18	18	10	FREDDIE JACKSON ♦ ♦ ♦ "MUSIC" (12/22/84) (12/22/84) R	HERE IT IS	11
18	13	13	TONY! TONIE TONIE ♦ ♦ ♦ "MUSIC" (12/22/84) (12/22/84) R	SONS OF SOUL	1
18	13	13	QUEEN LATIFAH (12/25/84) (12/25/84) R	BLACK REIGN	16
18	13	20	MINT CONDITION (12/25/84) (12/25/84) R	FROM THE MINT FACTORY	16
18	13	13	A TRIBE CALLED QUETZ ♦ ♦ ♦ "I'VE GOT A FEELING" (12/22/84) (12/22/84) R	MONDAY MARAUDERS	1
18	13	13	CE CEMISTON (12/25/84) (12/25/84) R	THOUGHT YA KNEW	20
21	20	16	EASY E ♦ ♦ ♦ "RUFFLES" (12/22/84) (12/22/84) R	IT'S ON (DIRTY 18) (MILL)	1
HOT SHOT DEBUT					
22	NEW	1	CASUAL (12/25/84) (12/25/84) R	FEAR TITLES	22
23	22	74	MAZE FEATURING FRANK BEVERLY (12/22/84) (12/22/84) R	BACK TO BASICS	3
24	29	27	AARON HALL (12/25/84) (12/25/84) R	THE TRUTH	7
25	22	21	SOUNDTRACK ♦ ♦ ♦ "ARISTA" (12/22/84) (12/22/84) R	THE BOYSQUAD	1
26	30	15	SHAGUOLE O'NEAL ♦ ♦ ♦ "I'VE GOT A FEELING" (12/22/84) (12/22/84) R	SHAG DESEL	10
27	25	3	2 LOW (12/22/84) (12/22/84) R	PUNKY LU BROTHA	25
28	23	23	MARY J. BLIGE (12/22/84) (12/22/84) R	WHAT'S THE 411? REMIX ALBUM	22
29	28	24	US3 (12/22/84) (12/22/84) R	HAND ON THE TORCH	24
30	26	20	ZAPP & ROGER (12/22/84) (12/22/84) R	ALL THE GREATEST HITS	3
31	37	42	CONSCIOUS DOGERS (12/22/84) (12/22/84) R	EAR TO THE STREET	31
32	31	29	SPICE 1 ♦ ♦ ♦ "I'VE GOT A FEELING" (12/22/84) (12/22/84) R	187 & WHITE	1
33	30	32	DR. DRE ♦ ♦ ♦ "DEATH ROW" (12/22/84) (12/22/84) R	THE CHRONIC	1
34	33	30	SADIE ♦ ♦ ♦ "I'VE GOT A FEELING" (12/22/84) (12/22/84) R	LOVE DELUXE	2
35	32	25	MC REN (12/22/84) (12/22/84) R	SHOCK OF THE HOUR	1
36	34	31	KENNY G ♦ ♦ ♦ "ARISTA" (12/22/84) (12/22/84) R	BREATHERS	2
37	41	46	VARIOUS ARTISTS (12/22/84) (12/22/84) R	OLD SCHOOL	2
38	40	46	SCARFACE ♦ ♦ ♦ "ARISTA" (12/22/84) (12/22/84) R	THE WORLD IS YOURS	1
40	48	48	JOHNNY GALT (12/22/84) (12/22/84) R	PROVOCATIVE	4
41	39	36	INTRO ♦ ♦ ♦ "ATLANTIC" (12/22/84) (12/22/84) R	INTRO	1
42	35	34	DIXIE (12/22/84) (12/22/84) R	STRAIGHT UP BEANSIDE	6
43	44	43	MARTIN LAWRENCE (12/22/84) (12/22/84) R	TALKIN' SHIT	1
44	49	33	E-40 (12/22/84) (12/22/84) R	THE MAIL MAN	1
45	36	35	COLOR ME BADO (12/22/84) (12/22/84) R	TIME AND CHANCE	20
46	51	60	KEITH WATSON (12/22/84) (12/22/84) R	YOU MAKE IT EASY	15
47	45	—	FREDDIE JACKSON (12/22/84) (12/22/84) R	GREATEST HITS OF FREDDIE JACKSON	45
48	47	83	BRIAN MCKINNON ♦ ♦ ♦ "MUSIC" (12/22/84) (12/22/84) R	BRIAN MCKINNON	1
49	53	61	EDGIE & MUG (12/22/84) (12/22/84) R	EDGIE & MUG	1
50	53	61	RALPH TRIESTANT (12/22/84) (12/22/84) R	IT'S GOIN' DOWN	24
51	58	59	JOE MERCURY (12/22/84) (12/22/84) R	JOE MERCURY	1
52	51	61	SPICE ♦ ♦ ♦ "INTERSCOPE" (12/22/84) (12/22/84) R	STRICTLY A MY N.G. #2	1
53	61	13	KID-ONE ♦ ♦ ♦ "I'VE GOT A FEELING" (12/22/84) (12/22/84) R	RETURN OF THE BOOM BAP	5
54	50	49	JOEY WATLEY (12/22/84) (12/22/84) R	INTIMACY	38
55	10	10	CYPRESS HILL ♦ ♦ ♦ "HYPHOSIS" (12/22/84) (12/22/84) R	BLACK SUNDAY	1
56	24	—	WIKOT'S COLUMBIA (12/22/84) (12/22/84) R	FACE THE MUSIC	2
57	61	6	TOP AUTHORITY (12/22/84) (12/22/84) R	SOMETHING TO BLAZE TO	57
58	NEW	6	VARIOUS ARTISTS (12/22/84) (12/22/84) R	STRAIGHT FROM DA STREETS	2
59	58	58	ERICK SERMON (12/22/84) (12/22/84) R	NO PRESSURE	2
60	56	50	BLACK MOON (12/22/84) (12/22/84) R	ENTA DA STAGE	34
61	64	64	DRS (12/22/84) (12/22/84) R	GANGSTA' LEON	1
62	56	58	SOUNDTRACK ♦ ♦ ♦ "ARISTA" (12/22/84) (12/22/84) R	MEMACE II SOCIETY	1
63	58	13	JO TOMMY ROY (12/22/84) (12/22/84) R	SWING BATTLE SWING	54
64	13	13	TEDDY PENDERGAST (12/22/84) (12/22/84) R	A LITTLE MORE MAGIC	13
65	13	6	FATTA (12/22/84) (12/22/84) R	QUEEN OF THE PACE	65
66	60	57	FOURPLAY (12/22/84) (12/22/84) R	BETWEEN THE SHEETS	15
PACESetter					
67	66	63	RAAB (12/22/84) (12/22/84) R	YOU'RE THE ONE	67
68	67	65	SOUNDTRACK (12/22/84) (12/22/84) R	HOUSE PARTY 3	67
69	13	64	LYNN VANDROSS ♦ ♦ ♦ "I'VE GOT A FEELING" (12/22/84) (12/22/84) R	NEVER LET ME GO	1
70	62	36	EDGIE & DA BULLDOGS (12/22/84) (12/22/84) R	ROGUELY 02119	36
71	67	55	ERIC GABLE (12/22/84) (12/22/84) R	PROCESS OF ELIMINATION	55
72	70	9	MILLIE (12/22/84) (12/22/84) R	PLANTATION LULLABIES	72
73	69	52	FATHER YUTHER (12/22/84) (12/22/84) R	SEX IS LAW	52
74	59	54	SOUNDTRACK (12/22/84) (12/22/84) R	SISTER ACT 2: BACK IN THE HABIT	46
75	63	47	BLOODS & CUPS (12/22/84) (12/22/84) R	BANGIN' DA DRUM	18
76	69	15	BE-THIVE (12/22/84) (12/22/84) R	FATHOM	23
77	63	—	CHMS (12/22/84) (12/22/84) R	UNLEASHED	83
78	76	72	CHRIS WALKER (12/22/84) (12/22/84) R	SINCERELY YOURS	69
79	86	72	DE LA SODA TOWN (12/22/84) (12/22/84) R	BLU-ONE MIND STATE	9
80	76	70	THE SLEBY BROTHERS (12/22/84) (12/22/84) R	LIVE!	70
81	67	67	WILL DOWLING (12/22/84) (12/22/84) R	LOVE'S THE PLACE TO BE	24
82	62	68	SILK ♦ ♦ ♦ "ARISTA" (12/22/84) (12/22/84) R	LOVE CONTROL	1
83	78	73	D EXTREME (12/22/84) (12/22/84) R	IT'S A CHAMELEON	22
84	68	61	SHAI GOSLINE (12/22/84) (12/22/84) R	RIGHT BACK AT CHA	42
85	86	21	EARTH, WIND & FIRE (12/22/84) (12/22/84) R	MILLENNIUM	8
86	RE-ENTRY	8	RONNY JORDAN (12/22/84) (12/22/84) R	QUIET REVOLUTION	70
87	67	65	KRIS KROSS ♦ ♦ ♦ "HYPHOSIS" (12/22/84) (12/22/84) R	DA BOOMB	2
88	RE-ENTRY	34	MC BREED (12/22/84) (12/22/84) R	THE NEW BREW	16
89	NEW	24	VARIOUS ARTISTS (12/22/84) (12/22/84) R	BLU BUNTS	89
90	90	94	STANLEY TOLMAN (12/22/84) (12/22/84) R	EAST RIVER EYE	54
91	85	—	PRINCE (12/22/84) (12/22/84) R	THE HIT5	23
92	96	89	BUJAL BANTON (12/22/84) (12/22/84) R	VOICE OF AMERICA	29
93	100	—	GETO BOYS ♦ ♦ ♦ "ARISTA" (12/22/84) (12/22/84) R	TILL DEATH DO US PART	1
94	73	73	SONS OF MISCHIEF (12/22/84) (12/22/84) R	90° INFINITY	1
95	81	75	LORE OF THE UNDERGROUND (12/22/84) (12/22/84) R	HERE COME THE LOX	13
96	RE-ENTRY	63	JADE ♦ ♦ ♦ "ARISTA" (12/22/84) (12/22/84) R	JADE TO THE MAX	19
97	99	87	ONYX ♦ ♦ ♦ "ARISTA" (12/22/84) (12/22/84) R	BLACKFUTUR	8
98	93	91	EN VOQUE (12/22/84) (12/22/84) R	RUNAWAY LOVE	16
99	94	92	PRINCE (12/22/84) (12/22/84) R	THE HIT5 2	23
100	98	—	MAC MALL (12/22/84) (12/22/84) R	ILLUSION BUSINESS	8

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sales indicated by a numeral following the symbol. * Asterisk indicates LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gain shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. *Excludes impact issues (new releases removed from chart); ¹includes impact issues.*



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Frage: Was ist das Ziel der Studie?

ATTRACTIVE FEMALES

Platinum album sellers seek attractive female with style, a good sense of humor and...a younger sister.



Former Twins Bailey & Currie Erect Tower Of Babbie

BABBLE ON: After years of treading the pop star mill as the Thompson Twins, Tom Bailey and Alannah Currie found themselves in need of renewed musical motivation. The confines of the entity that spawned worldwide hits like "Hold Me Now" and "In The Name Of Love" apparently had become too restrictive.

"We had all of these ideas that did not fit into the parameters of the Thompson Twins," Bailey says.



BABBLE

"Even though later Thompson Twins records pushed the envelope a little, it was all still straight pop music. So we decided to chuck it all and begin again. It was like opening the floodgates."

Thus, the birth of Babbie and its bold and experimental Reprise debut, "The Stone."

The project's roots date to the spring of 1992, when Bailey and Currie enlisted Keith Fernley, their longtime engineer, as a full-time band member and went to India to collect sounds and samples for future recording. They intended



by Larry Flick

to stay a week, and wound up staying for five.

"It was so inspirational," Bailey says. "In the past, we were using culture as a spice rack for our music. Now it's the main ingredient."

Factor in the chill-out/ambient dance grooves that a growing number of trendy DJs throughout Europe are now programming, and you have an album with the potential to educate the brain as well as move the body. Further augmented by vocalists and musicians Q. Tee, Amy St. Cyr, Ira Cohen, and Charlie Whisker, songs like "Tribe" and "Spirit" do not merely sample bits of Indian noise and chatter; they actually mirror the complexities of the country's traditional compositions. The employment of subtle/dance pop melodies and Bailey's warmly familiar voice is the album's source of mainstream accessibility.

Musically smart and sophisticated usually requires a moment to find its audience. To that end, the cinematic first single, "Take Me Away," has been remixed considerably to lure punters to the table—an idea that triggers mixed emotions from Bailey.

"As a marketing tool, I don't mind remixes of our songs," he

says. "But it's really important that we get to do one, too. Otherwise, the single becomes a complete reflection of everyone but the band."

Besides Babbie, Tony Garcia and Peter Dinklage both nicely re-touch "Take Me Away" with cool trance sensibilities.

As the label swings into promotion of "The Stone," Babbie already is plotting the course of its second album. That set likely will be a reflection of New Zealand's music and culture, which is where the band is currently building a recording studio.

"I don't think you'll see us touring anytime soon," Bailey says. "We'd rather wait until we have more Babbie material. Besides, I prefer being in the studio—it's where I feel most inspired."

As for the future of the somewhat defunct Thompson Twins, Bailey's rate of thumb is never as nervous. "It's hard to say when or if we'll ever go back to that period of our lives again," says. "I would want to go back no more than a type of music; it means trying to live the life of a pop star, which is not the most attractive thing to any of us right now."

CLARK IN MOTION: Keeping up with Loni Clark on the eve of a new international club-era re-importing "It," her second 12-inch single on New York's Nervous Records, requires a bottomless well of energy. Clark, the truest of true itinerant and itinerant confirmations, the New Yorker must tend to the needs of her daughter and tie up the various loose ends of her second musical career, as one of the ever-touring Marvellettes.

"Whoever said the life of a diva is an easy one, I'm here to tell you that I'm fired," jokes the charming and charismatic artist. "Actually, I feel so fortunate that people are interested in what I'm doing. But I can't tell a lie; I've been waiting for this moment for a long time."

Long before Clark packed dancefloors last year with the worldwide smash "Rushin'," she toiled away in assorted groups, including West End recording act Sparque. Listen carefully, and you will hear her wailing away on the disco-era cover of green "Let's Go Dancin'." Clark's longest-running gig prior to launching her solo stint was as the leader of the Marvellettes, a role she only recently admitted playing.

"It's a completely different life," she says. "I know, the big wigs, sequined gowns, the whole works! We get up there and sing those great old songs, and it's a blast. But it's not totally how I see myself as a performer."

The Mood II Swing-produced "It" is actually closer to Clark. The track comes in two different but complementary versions. There is a disco-house incarnation that's quickly being embraced by club DJs as a peak-hour anthem, and a pop/R&B version that chugs with a



Two Divas Diablin'. Perspective/A&M better CoCo Peniston popped by the studio to hang with pal Sybil, who is currently cutting tracks for a forthcoming Next Plateau/London album. Peniston is teasing across the States in support of her recently released second set, "Thought Ya Knew." Look for the Sybil project to be completed by early summer.

radio-savvy funk flavor.

As a full package, the single is working quite well. It is springing up the pop charts overseas, where it has been issued on A&M Records. The Nervous pressing in the States is making inroads at mix-show and crossover radio levels. This success is easily paving the way for a full-length album that is expected to be completed later this year. According to both Clark and her mentor, Nervous president Michael Wels, the set will temper club-intensive tracks with softer soul compositions.

THE SINGLE LIFE: Michelle Weeks sure does get around. In addition to belting admirably on current records by Diva Convention and Skee W, she is the vocal centerpiece on "Show 'Em How We Do It" by Interaction (Class-X, New York). She shines with considerable

star power (when is a major label finally going to give her an album deal?), while producer/songwriters "Bonanz Jim" Caruso and Eric Beall surround her with festive keyboard sounds, fluttering horn beats, and a hook-lined tune. Relative newcomers Caruso and Beall are developing extremely well, and should become a formidable club force before ya know it. Rounding out the strength of this slammer is the presence of the ever-fab Tommy Mastro, who drops a couple of lip-smackin' remixes. Essential.

Tara Kemp, who clicked at radio and club levels a while back with "Hold You Tight," is out to prove that pop/dance chippies do live more than one musical life to have with the rock-solid "Come Correct" Merve, San Francisco. Produced by J. J. Jabs and Tabin Roy, the track is a downtempo, funk-spiced pop/bip-hop ditty that works on the strength of a kickin' chorus and Kemp's matured vocal. She takes on the role of hardened, no-nonsense siren to fine effect. Of equal interest to club and crossover radio programmers.

Chanita Renee's earnest and soulful vocal quality fuels a house-injected cover of Luther Vandross' "Never Too Much" (Mystique, Bronx, N.Y.). Though she is not as polished as much of her competition, Renee's endearing vibe (and a contagious giggle) are hard to resist. She is bolstered by a spare deep-house groove that should please underground tastes. A fleshier mix could spark mainstream club and crossover approval.

TID-BEATS: Trance/ambient masters the Future Sounds of London return to us dancefloors in May with the album "Lifeforms" on New York's Astralwerks/Caroline Records. The set will be preceded by the title track, featuring guest appearances by Robert Frip and Liz Frazier, on 12-inch

(Continued on next page)

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Billboard
HOT Dance Breakouts
FOR WEEK ENDING FEB. 18, 1994
CLUB PLAY

1. BEAUTIFUL PEOPLE BARBARA TUCKER STRICTLY MORTAL
 2. TAKE ME AWAY BABBLE WITH BURNING LIKE THE SUN RED RED GROOVY CONTRAM
 3. FUL WATT DANCE DANCING
 4. NOTHING BUTTER COLOURBLIND ONE NIGHT
- MAXI-SINGLES SALES**
1. WORK THAT BODY CHANELLE GREAT
 2. DREAM ON DREAMER BRAND NEW
 3. STREET LIFE INTELLIGENT HOODLUM AM
 4. DA BOMB KRIS KROSS WAPPE
 5. TAKE ME AWAY BABBLE

Breakouts: Titles with future chart potential, based on club play or sales reported this week.

TOP COUNTRY ALBUMS

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND BACKS SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	ALBUM & LABEL (DISTRIBUTING LABEL, SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTES)	TITLE	PEAK POSITION
1	1	1	JOHN McVIE, NO. 1/GREATEST GAINER ***	*****		
2	2	2	VARIOUS ARTISTS	COMMON THREAD: THE SONGS OF THE EAGLES		1
3	3	3	REBA MCMENTRE	GREATEST HITS VOLUME TWO		1
4	4	4	GARTH BROOKS	IN PIECES		1
5	5	4	ALAN JACKSON	A LOT ABOUT LUVIN' (AND A LITTLE 'BOUT LOVE)		1
6	7	7	VINCE GILL	I STILL BELIEVE IN YOU		3
7	6	5	GEORGE STRAIT	EASY COME, EASY GO		2
8	11	81	MARY CHAPIN CARPENTER	COME ON COME ON		6
9	12	9	BROOKS & DUNN	HARO WORKIN' MAN		2
10	8	27	CLAY WALKER	CLAY WALKER		1
11	13	39	LITTLE TEXAS	BIG TIME		11
12	9	6	DWIGHT YOAKAM	THIS TIME		4
13	17	—	COLLIN RAYE	EXTREMES		13
14	10	10	JOE DUFFIE	HONKY TONK ATTITUDE		10
15	21	16	WYNONNA	TELL ME WHY		1
16	15	19	CONFEDERATE RAILROAD	CONFEDERATE RAILROAD		7
17	14	12	CLINT BLACK	NO TIME TO KILL		2
18	16	15	GEORGE STRAIT	PURE COUNTRY (SOUNDTRACK)		1
HEATSEEKER IMPACT						
19	26	28	BOY HOWDY	SHED GIVE ANYTHING		19
20	29	36	JOHN McVIE	8 SECONDS		20
21	18	18	SONNY MICHAEL McMICHAEL	LIFE'S A DANCE		4
22	15	17	MARK CHESNUTT	ALMOST GOODBYE		6
HOT SHOT DEBUT						
23	NEW	1	BLACKHAWK	BLACKHAWK		23
24	24	23	GARTH BROOKS	NO FENCES		1
25	29	26	TOBY KEITH	TOBY KEITH		17
26	22	14	TRISHA YEAHOOD	THE SONG REMEMBERS WHEN		6
27	17	25	BROOKS & DUNN	BRIND NEW MAN		3
28	17	22	DAVEY KERSHAW	HAUNTED HEART		11
29	23	20	SAMMY STONE	MORE LOVE		29
30	37	29	SUZIE BURGESS	SOMETHING UP MY SLEEVE		27
31	25	21	DOLLY PARTON, LORETTA LYNN, TAMMY WYNETTE	HONKY TONK ANGELS		6
32	30	24	BILLY RAY CYRUS	IT WON'T BE THE LAST		1
PACESETTER						
33	46	13	WYNONNA	WYNONNA		1
34	34	33	FAITH HILL	TAKE ME AS I AM		11
35	33	17	ALABAMA	CHEAP TEARS		18
36	33	16	GEORGE JONES	HIGH-TECH REDNECK		20

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	ALBUM & LABEL (DISTRIBUTING LABEL, SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
37	36	31	GARTH BROOKS	GARTH BROOKS		2
38	33	30	BILLY RAY CYRUS	SOME GAVE ALL		1
39	37	31	TAMMY TUCKER	SOON		16
40	36	37	ARRON AIPPIN	CALL OF THE WILD		6
41	40	40	GARTH BROOKS	ROBIN THE BIRD		1
42	54	51	TRAVIS TRITT	T-R-O-U-B-L-E		1
43	39	35	DOUG SUPERMAN	RED AND RED GRANGE		27
44	43	41	LOGGIE MORRIS	WATCH ME		15
45	NEW	1	THE MAVERICKS	WHAT A CRYING SHAME		1
46	44	44	TRACY LAWRENCE	ALBIS		5
47	41	38	SAVYER BROWN	OUTSKIRTS OF TOWN		13
48	45	43	JOHN ANDERSON	SOLID GROUND		12
49	42	39	COLLIN RAYE	IN THIS LIFE		10
50	47	45	VARIOUS ARTISTS	TODAY'S TOP COUNTRY		43
51	46	42	ASLEEP AT THE WHEEL	TRIBUTE TO THE MUSIC OF BOB WILLIS...		35
52	52	48	REBA MCMENTRE	IT'S YOUR CALL		1
53	49	47	ALAN JACKSON	DONT ROCK THE JUKEBOX		2
54	50	49	GARTH BROOKS	THE CHASE		1
55	55	52	JOHN ANDERSON	SEMINOLE WIND		10
56	53	53	MARTINA MCBRIE	THE WAY THAT I AM		50
57	51	50	SHENANDOAH	UNDER THE KUDZU		38
58	59	56	TANYA TUCKER	GREATEST HITS 1990-1992		15
59	58	57	VINCE GILL	POCKET FULL OF GOLD		5
60	56	59	PATTY LOVELESS	ONLY WHAT I FEEL		13
61	58	54	COLLIN RAYE	ALL I CAN BE		7
62	65	65	VARIOUS ARTISTS	TODAY'S HIT COUNTRY		24
63	60	55	EMMYLOU HARRIS	COUGHLIN'S PRAYER		34
64	RE-ENTRY	141	LORRIE MORGAN	SOMETHING IN RED		8
65	64	62	CHRIS LEXOUX	UNDER THIS OLD MAT		21
66	RE-ENTRY	131	TRAVIS TRITT	IT'S ALL ABOUT TO CHANGE		2
67	68	67	ALAN JACKSON	HERE IN THE REAL WORLD		1
68	70	66	VINCE GILL	I NEVER KNEW LONELY		47
69	68	71	RANDY TRAVIS	GREATEST HITS, VOL. 2		20
70	67	60	DOUG STONE	DOUG STONE		12
71	68	63	TRISHA YEAHOOD	TRISHA YEAHOOD		2
72	73	75	JEFF FORTHWORTH	YOU MIGHT BE A REDNECK IF		70
73	61	62	SHAWN CAMP	SHAWN CAMP		61
74	RE-ENTRY	149	BILLY DEAN	SHOOTING STRAIGHT IN THE DARK		11
75	RE-ENTRY	26	BILLY DEAN	FIRE IN THE DARK		14

Albums with the greatest sales gains this week. * Recording Industry Ass'n of America (RIAA) certification for sales of 500,000 units. ** RIAA certification for sales of 1 million units, with multi-platinum sales indicated by a number following the symbol. ***Album includes LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested list prices. All other CD prices, are suggested prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. PaceSetter indicates highest percentage growth. Heatseeker Impact shows artists removed from Heatseekers this week. ** Indicates just or present Heatseeker title. © 1994, Billboard/SP Communications, and SoundScan, Inc.

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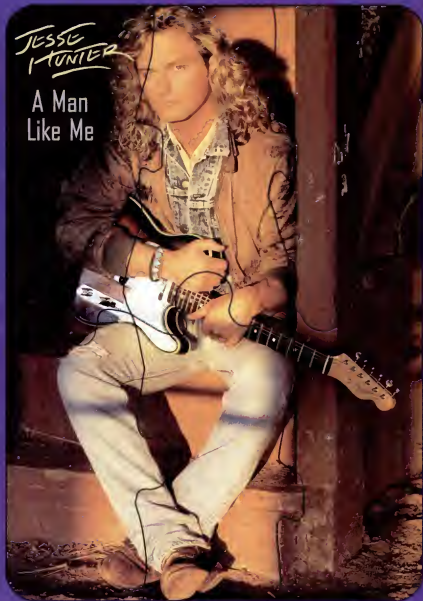
WEEK RANK	LAST WEEK	WEEKS ON CHART	TITLE (ARTIST) (COMPANIES)	LAST WEEK	WEEKS ON CHART	ARTIST (COMPANIES)
1	1	10	I SWEAR (TOMMY LEE & JAMES HENSON) 3 weeks at No. 1	★ ★ ★	★ ★ ★	NO. 1 ★ ★ ★
2	3	9	A LITTLE LESS TALK AND A LOT MORE ACTION (LARRY LUNDEN & JONATHAN LITWACK)	★ ★ ★	★ ★ ★	JOHN MICHAEL MONTGOMERY
3	9	12	I JUST WANTED YOU TO KNOW (MARTIN LUTHER MICHAEL) (COLUMBIA)	★ ★ ★	★ ★ ★	TOPY KEITH
4	6	6	I'D LIKE TO HAVE THAT ONE BACK (TOMMY LEE & JAMES HENSON) (COLUMBIA)	★ ★ ★	★ ★ ★	MERCURY BLUES
5	3	14	SHE'D GIVE ANYTHING (TOMMY LEE & JAMES HENSON) (COLUMBIA)	★ ★ ★	★ ★ ★	BOY HOWDY
6	7	10	YOU GOT ME (TOMMY LEE & JAMES HENSON) (COLUMBIA)	★ ★ ★	★ ★ ★	PATTY LOVELESS
7	15	11	HEY CINDERELLA (TOMMY LEE & JAMES HENSON) (COLUMBIA)	★ ★ ★	★ ★ ★	SPY BOGGUS
8	17	17	ROCK MY WORLD (LITTLE COUNTRY GIRL) (TOMMY LEE & JAMES HENSON) (COLUMBIA)	★ ★ ★	★ ★ ★	BROOKS & DUNN
9	5	15	JOHN DEERE GREEN (TOMMY LEE & JAMES HENSON) (COLUMBIA)	★ ★ ★	★ ★ ★	JOE DIFFIE
10	6	14	WE JUST DISAGREE (TOMMY LEE & JAMES HENSON) (COLUMBIA)	★ ★ ★	★ ★ ★	BILLY O'PEAN
11	15	17	I'VE GOT IT MADE (TOMMY LEE & JAMES HENSON) (COLUMBIA)	★ ★ ★	★ ★ ★	JOHN ANDERSON
12	7	15	STATE OF MIND (TOMMY LEE & JAMES HENSON) (COLUMBIA)	★ ★ ★	★ ★ ★	CLINT BLACK
13	15	20	TRYIN' TO GET OVER YOU (TOMMY LEE & JAMES HENSON) (COLUMBIA)	★ ★ ★	★ ★ ★	VINCE GILL
14	15	15	T.C. A.S.A.P. (TOMMY LEE & JAMES HENSON) (COLUMBIA)	★ ★ ★	★ ★ ★	AL BAMA
15	15	15	HE THINKS HE'LL KEEP HER (TOMMY LEE & JAMES HENSON) (COLUMBIA)	★ ★ ★	★ ★ ★	MARY CHAPIN CARPENTER
16	17	17	THAT'S MY STORY (TOMMY LEE & JAMES HENSON) (COLUMBIA)	★ ★ ★	★ ★ ★	COLLIN RAYE
17	15	48	STANDING OUTSIDE THE FIRE (TOMMY LEE & JAMES HENSON) (COLUMBIA)	★ ★ ★	★ ★ ★	GARTH BROOKS
18	11	11	IT'S ABOUT THAT MAN (TOMMY LEE & JAMES HENSON) (COLUMBIA)	★ ★ ★	★ ★ ★	REBA MCKENZIE
19	11	23	NO DOUBT ABOUT IT (TOMMY LEE & JAMES HENSON) (COLUMBIA)	★ ★ ★	★ ★ ★	NEAL MCCOY
20	22	16	GOODBYE SAYS IT ALL (TOMMY LEE & JAMES HENSON) (COLUMBIA)	★ ★ ★	★ ★ ★	BLACKWASH
21	3	17	UNTIL I DIE (TOMMY LEE & JAMES HENSON) (COLUMBIA)	★ ★ ★	★ ★ ★	CLAY WALKER
22	37	38	WHO SAYS YOU CAN'T HAVE IT ALL (TOMMY LEE & JAMES HENSON) (COLUMBIA)	★ ★ ★	★ ★ ★	ALAN JACKSON
23	26	31	IF I (TOMMY LEE & JAMES HENSON) (COLUMBIA)	★ ★ ★	★ ★ ★	MARTIN MICROW
24	17	17	SAMMILL ROAD (TOMMY LEE & JAMES HENSON) (COLUMBIA)	★ ★ ★	★ ★ ★	DIAMOND RIDE
25	15	38	MY LOVE (TOMMY LEE & JAMES HENSON) (COLUMBIA)	★ ★ ★	★ ★ ★	LITTLE TEXAS
26	48	42	KIMBERLY CARIN' (TOMMY LEE & JAMES HENSON) (COLUMBIA)	★ ★ ★	★ ★ ★	MICROBE & THE RIDE
27	28	11	SHANE NEVER CRIED (TOMMY LEE & JAMES HENSON) (COLUMBIA)	★ ★ ★	★ ★ ★	CONFEDERATE RAILROAD
28	30	15	I'M HOLDING MY OWN (TOMMY LEE & JAMES HENSON) (COLUMBIA)	★ ★ ★	★ ★ ★	LEE ROY PARNELL
29	33	40	TAKE IT EASY (TOMMY LEE & JAMES HENSON) (COLUMBIA)	★ ★ ★	★ ★ ★	TRAVIS TOTT
30	24	15	WILD (TOMMY LEE & JAMES HENSON) (COLUMBIA)	★ ★ ★	★ ★ ★	FATH HALL
31	23	21	I WANT TO BE LOVED LIKE THAT (TOMMY LEE & JAMES HENSON) (COLUMBIA)	★ ★ ★	★ ★ ★	SHENANDOAH
32	25	18	I NEVER KNEW LOVE (TOMMY LEE & JAMES HENSON) (COLUMBIA)	★ ★ ★	★ ★ ★	DOUG STONE
33	34	39	IF IT WASN'T FOR ME I WOULDN'T HAVE YOU (TOMMY LEE & JAMES HENSON) (COLUMBIA)	★ ★ ★	★ ★ ★	DARON NORMAN
34	36	42	WE DON'T HAVE TO DO THIS (TOMMY LEE & JAMES HENSON) (COLUMBIA)	★ ★ ★	★ ★ ★	TATIANA TUCKER
35	37	44	I CAN'T REACH HER ANYMORE (TOMMY LEE & JAMES HENSON) (COLUMBIA)	★ ★ ★	★ ★ ★	SAMMY KEISHAW
36	43	54	WORDS BY HEART (TOMMY LEE & JAMES HENSON) (COLUMBIA)	★ ★ ★	★ ★ ★	BILLY RAY CYRUS
37	50	64	IF THE GOOD OLD YOUNG (TOMMY LEE & JAMES HENSON) (COLUMBIA)	★ ★ ★	★ ★ ★	TRACY LAWRENCE
38	47	51	INDIAN TAIL (TOMMY LEE & JAMES HENSON) (COLUMBIA)	★ ★ ★	★ ★ ★	TIM MCGRAW
39	35	34	THE BOYS & ME (TOMMY LEE & JAMES HENSON) (COLUMBIA)	★ ★ ★	★ ★ ★	SAWYER BROWN

WEEK RANK	LAST WEEK	WEEKS ON CHART	TITLE (ARTIST) (COMPANIES)	LAST WEEK	WEEKS ON CHART	ARTIST (COMPANIES)
40	42	45	WHERE WAS I (TOMMY LEE & JAMES HENSON) (COLUMBIA)	★ ★ ★	★ ★ ★	RICKY VAN SHELTON
41	36	15	THE SONGS REMEMBERS WHEN (TOMMY LEE & JAMES HENSON) (COLUMBIA)	★ ★ ★	★ ★ ★	TRISHA YEAZOW
42	31	22	IT IS OVER YET (TOMMY LEE & JAMES HENSON) (COLUMBIA)	★ ★ ★	★ ★ ★	WYNNONA
43	14	6	KISS ME, I'M GONE (TOMMY LEE & JAMES HENSON) (COLUMBIA)	★ ★ ★	★ ★ ★	MARTY STUART
44	17	9	STONE COLD COUNTRY (TOMMY LEE & JAMES HENSON) (COLUMBIA)	★ ★ ★	★ ★ ★	GIBSON MILLER BAND
45	65	3	BETTER YOUR HONKY TONK THAN MINE (TOMMY LEE & JAMES HENSON) (COLUMBIA)	★ ★ ★	★ ★ ★	TRISHA YEAZOW
46	48	20	SOON (TOMMY LEE & JAMES HENSON) (COLUMBIA)	★ ★ ★	★ ★ ★	TANYA TUCKER
47	58	—	PIECE OF MY HEART (TOMMY LEE & JAMES HENSON) (COLUMBIA)	★ ★ ★	★ ★ ★	FATH HALL
48	65	61	RED AND RIO GRANDE (TOMMY LEE & JAMES HENSON) (COLUMBIA)	★ ★ ★	★ ★ ★	DOUG SUPERMAN
49	53	63	WHAT A CRYING SHAME (TOMMY LEE & JAMES HENSON) (COLUMBIA)	★ ★ ★	★ ★ ★	THE MAVERICKS
50	52	50	FOR YOUR LOVE (TOMMY LEE & JAMES HENSON) (COLUMBIA)	★ ★ ★	★ ★ ★	CHRIS LEDOUX
51	58	42	I LOVE YOU 'CAUSE I WANT TO (TOMMY LEE & JAMES HENSON) (COLUMBIA)	★ ★ ★	★ ★ ★	CARLINE CARTER
52	63	48	SOMEBODY NEW (TOMMY LEE & JAMES HENSON) (COLUMBIA)	★ ★ ★	★ ★ ★	BILLY RAY CYRUS
53	40	28	WERE YOU REALLY LIVIN' (TOMMY LEE & JAMES HENSON) (COLUMBIA)	★ ★ ★	★ ★ ★	BROTHER PHOENIX
54	48	31	HIGH TECH REDNECK (TOMMY LEE & JAMES HENSON) (COLUMBIA)	★ ★ ★	★ ★ ★	GEORGE JONES
55	14	61	CONFESSIN' MY LOVE (TOMMY LEE & JAMES HENSON) (COLUMBIA)	★ ★ ★	★ ★ ★	SHAWN CAMP
56	17	21	DRIVIN' AND CITYN' (TOMMY LEE & JAMES HENSON) (COLUMBIA)	★ ★ ★	★ ★ ★	STEVE WARREN
57	43	—	HONKY TONK SUPERMAN (TOMMY LEE & JAMES HENSON) (COLUMBIA)	★ ★ ★	★ ★ ★	AARON TIPPIN
58	17	—	YOUR LOVE AMAZES ME (TOMMY LEE & JAMES HENSON) (COLUMBIA)	★ ★ ★	★ ★ ★	JOHN BERRY
59	64	—	HONKY TONK CROWD (TOMMY LEE & JAMES HENSON) (COLUMBIA)	★ ★ ★	★ ★ ★	RICK TREVIÑO
60	75	—	IF BUSSA CAN DANCE (I CAN TOO) (TOMMY LEE & JAMES HENSON) (COLUMBIA)	★ ★ ★	★ ★ ★	SHENANDOAH

WEEK RANK	LAST WEEK	WEEKS ON CHART	TITLE (ARTIST) (COMPANIES)	LAST WEEK	WEEKS ON CHART	ARTIST (COMPANIES)
1	1	1	FAST AS YOU (TOMMY LEE & JAMES HENSON) (COLUMBIA)	★ ★ ★	★ ★ ★	ALAN JACKSON
2	—	—	I DON'T CALL HIM DADDY (TOMMY LEE & JAMES HENSON) (COLUMBIA)	★ ★ ★	★ ★ ★	CLINT BLACK
3	2	2	GO BLISSED TEXAS (TOMMY LEE & JAMES HENSON) (COLUMBIA)	★ ★ ★	★ ★ ★	LORRIE MORRIS
4	3	3	MY BABY LOVES ME (TOMMY LEE & JAMES HENSON) (COLUMBIA)	★ ★ ★	★ ★ ★	TOBY KEITH
5	7	10	ONE MORE LAST CHANCE (TOMMY LEE & JAMES HENSON) (COLUMBIA)	★ ★ ★	★ ★ ★	REBA MCKENZIE
6	4	13	WHAT'S IT TO YOU (TOMMY LEE & JAMES HENSON) (COLUMBIA)	★ ★ ★	★ ★ ★	TOPY KEITH
7	5	21	CHATT'N' BONE (TOMMY LEE & JAMES HENSON) (COLUMBIA)	★ ★ ★	★ ★ ★	SAWYER BROWN
8	6	4	RECK (TOMMY LEE & JAMES HENSON) (COLUMBIA)	★ ★ ★	★ ★ ★	JOE DIFFIE
9	10	5	SHANE USED TO BE MINE (TOMMY LEE & JAMES HENSON) (COLUMBIA)	★ ★ ★	★ ★ ★	DOUG STONE
10	11	7	EASY COME, EASY GO (TOMMY LEE & JAMES HENSON) (COLUMBIA)	★ ★ ★	★ ★ ★	TRACY LAWRENCE
11	8	7	ALMOST GOODBYE (TOMMY LEE & JAMES HENSON) (COLUMBIA)	★ ★ ★	★ ★ ★	DOUG STONE
12	12	16	HOLDIN' HEAVEN (TOMMY LEE & JAMES HENSON) (COLUMBIA)	★ ★ ★	★ ★ ★	DOUG STONE
13	11	6	AMERICAN HONKY TONK BAR ASSOCIATION (TOMMY LEE & JAMES HENSON) (COLUMBIA)	★ ★ ★	★ ★ ★	LIBERTY

WEEK RANK	LAST WEEK	WEEKS ON CHART	TITLE (ARTIST) (COMPANIES)	LAST WEEK	WEEKS ON CHART	ARTIST (COMPANIES)
15	15	13	MERCURY BLUES (TOMMY LEE & JAMES HENSON) (COLUMBIA)	★ ★ ★	★ ★ ★	ALAN JACKSON
16	15	15	NO MORE TO KILL (TOMMY LEE & JAMES HENSON) (COLUMBIA)	★ ★ ★	★ ★ ★	CLINT BLACK
17	15	20	HALF ENOUGH (TOMMY LEE & JAMES HENSON) (COLUMBIA)	★ ★ ★	★ ★ ★	LORRIE MORRIS
18	15	—	SHOULD'VE BEEN A COWBOY (TOMMY LEE & JAMES HENSON) (COLUMBIA)	★ ★ ★	★ ★ ★	TOBY KEITH
19	15	—	DOES HE LOVE YOU (TOMMY LEE & JAMES HENSON) (COLUMBIA)	★ ★ ★	★ ★ ★	REBA MCKENZIE
20	17	18	HE'LL BE WORTH MISSING (TOMMY LEE & JAMES HENSON) (COLUMBIA)	★ ★ ★	★ ★ ★	TOPY KEITH
21	15	18	THANK GOD FOR YOU (TOMMY LEE & JAMES HENSON) (COLUMBIA)	★ ★ ★	★ ★ ★	SAWYER BROWN
22	15	—	A THOUSAND MILES FROM HOME (TOMMY LEE & JAMES HENSON) (COLUMBIA)	★ ★ ★	★ ★ ★	JOE DIFFIE
23	11	22	PRECISE MY FINGER THE JUNKIE OF I DIED (TOMMY LEE & JAMES HENSON) (COLUMBIA)	★ ★ ★	★ ★ ★	DOUG STONE
24	11	—	CAN'T BRING IT TO MY HEART (TOMMY LEE & JAMES HENSON) (COLUMBIA)	★ ★ ★	★ ★ ★	TRACY LAWRENCE
25	11	—	WHY WOULDN'T I THINK OF IT (TOMMY LEE & JAMES HENSON) (COLUMBIA)	★ ★ ★	★ ★ ★	DOUG STONE
26	23	—	JUST LIKE THE WEATHER (TOMMY LEE & JAMES HENSON) (COLUMBIA)	★ ★ ★	★ ★ ★	DOUG STONE

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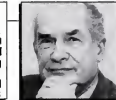
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THE HOTTEST PLACE
TO BE IN 1994

Billboard

Artists & Music

Classical KEEPING SCORE



by Is Horowitz

DIVA DANDER: There are few record producers, A&R people, or label promotion execs whose professional contacts with Kathleen Battle haven't left them with scurred egos. But for most, her bouts of temperament were explained away. Her enormous talent and commercial appeal thinned the corporate skin.

The soprano's latest tangle with the musical establishment hit page one of the New York Times Feb. 8, when the Metropolitan Opera summarily dismissed her on a scheduled performance of Donizetti's "Daughter Of The Regiment" for unprofessionalism, misbehavior at rehearsals was charged.

It's not likely that this newest example of temperamental excess on Battle's part will loosen her hold on a devoted public. After all, such behavior is expected from super divas. Or is it? More cordial relationships with colleagues may be an asset of sorts, but not a necessary ingredient of success.

SHARE THE WEALTH: Support for contemporary American music continues to come in generous measure from the Aaron Copland Fund for Music. Sixty-nine organizations share \$288,000 in the fund's latest distribution. All are said to demonstrate a "substantial commitment" to the performance of works by American composers.

Top grants of \$15,000 each went to the Cleveland Chamber Symphony and the San Francisco-based Women's Philharmonic. The Pittsburgh New Music Ensemble, the San Francisco Contemporary Music Players, and the Gregg Smith Singers each received \$12,000.



by Jeff Levenson

IT'S A GOOD THING Xavier Roy apologized. Roy, executive of MIDEEM and the man who presided over this year's awards presentation in Cannes for music-related films, tapes, and videos, offered a public mea culpa for organizing a show that was so bad it actually crossed into parody—misled cues, botched clips, toothy bimbettes, smoke, Spandex, and lame (or is it lame?) production values that could make the Bill of "Wayne's World" look like "Citizen Kane." Bill Murray would have done well here ("That's the way, uh-buh, uh-buh, I like it...").

Too bad. The jury members (present company included)—who spent four days sequestered in a dark room screening programs, then debated, bickered, and ultimately chose winners among the less-than-stellar entries—deserved a better cap-off to their efforts. Thank goodness the selection process was its own reward—a rich one, at that. And thank goodness, too, that distinguished jury head Ryuichi Sakamoto never buckled under the strain of shepherding us disparate nationals through a maelstrom of flying opinions (expressed, I should add, through the help of an interpreter, in three different languages).

Among the 62 programs, in which many movies were represented, a few stay with me: "Thirty-Two Short Films About Glenn Gould," from Canada; England's "The Music Of Teresia," documenting the triumph of the spirit, but not much else, in this Nazi death camp; and "Don't Fool Around, America," a vi-

Among the six groups that received the smallest individual grants—\$1,000 in Friends And Enemies Of New Music, located in New York.

The average grant was about \$4,000. In all, 135 applications asking more than \$1,497,000 were received, says Ellis Freedman, a director and officer of the fund.

Last fall, the Copland Fund distributed \$560,000 in support of recording projects devoted to new and recent American music (Hillbilly, Oct. 9, 1993).

The late composer provided for the establishment of the fund and willed it the bulk of his estate. Royalties and other revenues from his works continue to support it.

ALBANY MUSIC has targeted the religious market to seek broader marketing opportunities for liturgical music produced by many of the label's distributors.

In its initial drive, Albany is highlighting six CDs produced by Studio SM, a French label whose product generally has not been available in this country before. Included is a set of two Gregorian chant discs performed by monks and nuns in various European locations. The label has a catalog of more than 300 titles.

Albany president Susan Bush says that of the 85 labels her firm currently handles, some two dozen are active in music of liturgical interest, spanning the Gregorian era to the present.

Marketing support for the campaign will encompass tours, radio, and print promotion, she says.

KUDOS: The BBC International Classical awards, telecast Jan. 21 in London, and the New York Philharmonic orchestra of the year. Honored as conductor of the year was Valery Gergiev.

Bert opera recording honors went to Stravinsky's "Oedipus" on Philips, conducted by Seiji Ozawa and starring Peter Seewald and Jessye Norman. Thomas Hampson and London's Cecilia Bartoli captured best singer awards, and early music honors went to Frans Bruggen and the Orchestra of the 18th Century, on Philips.

decoiled from the Russian group Lube that had jurors rankled and arguing endlessly: Was its comic militarism veiled propaganda or artful sendup?

Jazz never got a fair shake among the entries. There were only two bona fide jazz works, both documentaries—one on Cuban bariist Cachao, the other on Czechoslovakian reedman Jiri Stivín—and they came up short against a French bingle on the singer Khalel. (Can't tell you what those three were doing competing against each other. And where were the jazz submissions, anyway?)

No matter. The hands-down winner among all visuals was a 20-minute performance piece from New Zealand titled "Pacific 3, 2, 1, Zero." It featured a trio of musicians who call themselves From Scratch, presumably because the instruments they play are made from just that: lengths of pitched tubing, primitive mallet vibes, assorted percussion devices. The director's unrushed treatment of the trio's music, in which serial motifs slowly variegated into swells of hypnotic sound (thank you, Steve Reich), stirred the jury to its one unanimous decision: the grand prize.

What a pleasure to have our collective faith restored: an exciting art entry worthy of the jury's energies, deserving of MIDEEM's putative prestige. The fact that only it moved us, out of the entire schedule of programs, tells us something about something, though I'm not sure just what future screeners take note.

For the moment, however, Roy and company should realize that their awards show has the potential to rank up there among the industry's significant ceremonies. Get cracking now, and improve that thing. Next year's jurors: film makers, subjects, and attendees deserve at least that.

The Billboard. Latin 50™

Compiled from a national survey of retail stores and radio sales reports collected, compiled, and provided by **nielsen**

WEEK RANK	LAST WEEK	WEEKS ON CHART	ARTIST	LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
*** No. 1 ***					
1	1	33	GLORIA ESTEFAN	EMI 52007 50917	33 weeks at No. 1
2	2	13	GIPIPY KINGS	ELECTRA MUSICAN 61589/ELECTRA	LOVE & LIEFTE
3	3	10	LOS BUREBOS	UNICAN 9015	PUNA SANGRE
4	5	24	LOS BUREBOS	UNICAN 9015	INALCANZABLE
5	11	12	MAZÁ EN LATÍN	27328	QUE ESPERABAS?
6	9	33	MANA	WEA LATINA 9018	DONDE JUGARÁN LOS NIÑOS
7	8	33	GIPIPY KINGS	ELECTRA 60845	GIPIPY KINGS
8	12	24	EMILIO NAVARRA	EMI LATIN 42838	SOUTHERN EXPOSURE
9	5	3	RICARDO MONTAÑER	ROMAN 3063	EXITOS Y ALGO MAS
10	7	33	LUIS MIGUEL	WEA LATINA 75005	ROMANCE
11	13	18	FAMA	SONY DISCOS 81134/SONY	EN GRANCIA

*** GREATEST GAINER ***

16	2	1	REY RUÍZ	SONY DISCOS 81185/SONY	MI MEDIA METAL
6	3	13	LUIS MIGUEL	WEA LATINA 9018	ARIES
18	33	1	SELINA	EMI LATIN 42779	LIBRO
15	10	15	JERRY RIVERA	SONY TROPICAL 1078/SONY	CARA DE NIÑO
18	33	1	SOUNDTRACK	ELECTRA 181240	THE MAMBO KINGS
17	13	33	LINDA RONSTADT	ELECTRA 60155	CANCIONES DE MI PADRE
15	18	33	LINDA RONSTADT	SONY LATIN 361/SONY	JULIO
15	20	33	LA MAFIA	SONY DISCOS 10129/SONY	ADORA Y SIEMPRE
20	33	1	ROCK TREVINO	SONY DISCOS 81159/SONY	DOS MUNDOS
21	25	33	SELINA	EMI LATIN 42838	ENTRÉ A MI MUNDO
22	33	1	GIPIPY KINGS	ELECTRA 61589	LIBRO
22	33	1	GIPIPY KINGS	ELECTRA 61589	MOQUERÍA
19	18	18	VICENTE FERNÁNDEZ	SONY DISCOS 81174/SONY	LASTIMA QUE SEAS AJENO
26	5	10	LOS PALOMINOS	SONY DISCOS 81170/SONY	COLOZON DE CANTINA

*** PACESETTER ***

42	2	1	VICENTE FERNÁNDEZ	SONY DISCOS 81150/SONY	20 DE COLECCION
42	14	1	GARY HOBBS	EMI LATIN 27112	TE VAS A ACORDAR
22	18	1	ANA GABRIEL	SONY LATIN 81152/SONY	LUNA
26	30	33	BANDA MACHOS	FONOVISA 9069	CON SANGRE DE INDI
30	35	33	GIPIPY KINGS	ELECTRA 61179	ESTE MUNDO
31	33	33	ANA GABRIEL	GLORIA 60873/SONY	THE BEST
34	2	1	LIBERACION	GLORIA 60114	LIBERACION
35	33	1	JON SECADA	SONY DISCOS 81186/SONY	OTRO DIA MAS SIN VERTE
36	33	33	CULTURAS	MAJOR 13022/NECA LATINA	CULTURE SHOCK
39	32	33	BRONCO	FONOVISA 3032	POR EL MUNDO
40	33	33	JULIO KLEIAS	SONY LATIN 29548/SONY	MOMENTS
37	37	13	BRONCO	FONOVISA 6067	EN LA PLAZA MEXICO VOL. 1

*** HOT SHOT DEBUT ***

NEW	47	1	CALL CARRANZA	JOY 1211	PEDIR LA LUNA
47	3	1	JAMIE Y LOS CHAMACOS	FRIEDRE 1158	SE CASARON... OTRO
36	34	33	BANDA MACHOS	FONOVISA 9069	CASIMIRA
41	38	33	JUAN LUIS GUERRA	4.40 KANON 1211/SONY	BUENITA ROSA
42	37	33	VARIOUS ARTISTS	GLORIA 61159/SONY	SALSA EN GRANCIA VOL. 3
43	36	33	VARIOUS ARTISTS	GLORIA 61159/SONY	MERENGUISMO
RE-ENTRY	44	33	LINDA RONSTADT	SONY LATIN 36204/SONY	HEY!
45	43	33	LINDA RONSTADT	ELECTRA 61239	MAS CANCIONES
46	46	33	JERRY RIVERA	SONY TROPICAL 1078/SONY	CUENTA CONIGO
RE-ENTRY	47	33	FAMA	SONY DISCOS 80835/SONY	COMO NUNCA
48	51	33	JAY PEREZ	SONY DISCOS 81045/SONY	TE LLEVO EN MI
50	50	33	JUAN LUIS GUERRA	4.40 KANON 3454/SONY	AREITO
RE-ENTRY	50	33	V. FERNANDEZ/R. AYALA	SONY DISCOS 80824/SONY	ARRIBA EL NOCHE

POP	TROPICAL/SALSA	REGIONAL/MEXICAN
1 GIPIPY KINGS ELECTRA LOVE & LIEFTE	1 GLORIA ESTEFAN EMI 52007 PUNA SANGRE	1 BRONCO FONOVISA POR EL MUNDO
2 LOS BUREBOS UNICAN INALCANZABLE	2 REY RUÍZ SONY MI MEDIA METAL	2 MAZÁ EN LATÍN QUE ESPERABAS?
3 MANA WEA LATINA DONDE JUGARÁN LOS NIÑOS	3 EMILIO NAVARRA EMI LATIN SOUTHERN EXPOSURE	3 FAMA SONY DISCOS EN GRANCIA
4 GIPIPY KINGS ELECTRA GIPIPY KINGS	4 SOUNDTRACK ELECTRA THE MAMBO KINGS	4 SELINA EMI LATIN ENTRÉ A MI MUNDO
5 RICARDO MONTAÑER ROMAN EXITOS Y ALGO MAS	5 JUAN LUIS GUERRA 4.40 KANON BUENITA ROSA	5 LINDA RONSTADT EMI CANCIONES DE MI PADRE
6 LOS BUREBOS UNICAN PUNA SANGRE	6 VARIOUS ARTISTS SONY MERENGUISMO	6 J. MAFIA SONY DISCOS ADORA Y SIEMPRE
7 LUIS MIGUEL WEA LATINA ROMANCE	7 VARIOUS ARTISTS SONY MERENGUISMO	7 ROCK TREVINO SONY DOS MUNDOS
8 GIPIPY KINGS ELECTRA GIPIPY KINGS	8 JERRY RIVERA SONY CUENTA CONIGO	8 JUAN LUIS GUERRA 4.40 KANON AREITO
9 ANA GABRIEL SONY LUNA	9 FAMA SONY DISCOS COMO NUNCA	9 LINDA RONSTADT EMI CANCIONES DE MI PADRE
10 ANA GABRIEL SONY LUNA	10 WILLY CHIRINO SONY SOUTH BEACH	10 REY RUÍZ SONY MI MEDIA METAL
11 ANA GABRIEL SONY LUNA	11 GARY HOBBS EMI LATIN TE VAS A ACORDAR	11 J. MAFIA SONY DISCOS ADORA Y SIEMPRE
12 JON SECADA SONY OTRO DIA MAS SIN VERTE	12 MARC ANTHONY SONY ALTO NOTA	12 BANDA MACHOS FONOVISA CON SANGRE DE INDI
13 JUAN LUIS GUERRA 4.40 KANON BUENITA ROSA	13 GILBERTO SAKITA SONY NACE AQUÍ	13 LIBERACION LIBERACION

Albums with the greatest sales gains this week. * Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ** RIAA certification for sales of 1 million units. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage gain. © 1994, Billboard/RII Communications and SoundScan, Inc.

Artists & Music



by John Lannert

OH OH TRIUMPH: "Oh Oh Merengue," a multi-artists, merengue concert that took place Feb. 6 at Radio City Music Hall in New York, was a long overdue happening, and its commercial success should ensure that similar events will take place in the future.

The two days of concerts drew about 11,000 fans, split more or less evenly between Puerto Rican and Dominican merengue lovers—an interesting stat that confirms the increasing Puerto Rican presence in a market once dominated by Dominicans.

Indeed, three of the seven acts at the Feb. 6 show—Café Brava, Los Sabrosos Del Merengue, and Jessie Esteban Y La Patrulla 15—were either Puerto Rican or based in Puerto Rico. The rest of the lineup featured headliner Johnny Ventura, plus Los Hermanos Rosario, Los Toros Band, and Banda Lucha. All performed fine, well-received mini-sets that made for a brisk three-hour show that seldom lost momentum, save for a few tired inquiries about whether a spectator was Puerto Rican or Dominican.

Perhaps most impressive about "Oh Oh Merengue" was the flawless, if spartan, production, anchored by a rotating stage that confined head-on attacks to less than five minutes. The smoke-laced stage, which contained only an overhead bank of multi-bued lights, could have used some visual trappings. But a crisp concert, named after "oh-oh" clicks employed by

many Dominicans in conversation, was a more than acceptable tradeoff for stage-side aesthetics. Promoters Ralph Merendino and Henry Cárdenas expect to promote more acts at Radio City.

The concert's most bizarre, shocking sequence occurred during Los Hermanos Rosario's searing take of their recent hit "Morena Ven," when a kindergarten-age girl bounded on stage and burst into a series of suggestive pelvic thrusts capped off by a jaw-dropping interpretation of a popular 1993 song, "El Baile Del Perro" (The Dance Of The Little Dog).

FANIA ALL-STARS RE-UNITE: The Fania All-Stars are commemorating their 30th anniversary with three shows, sponsored by Miller Genuine Draft and produced by Fania Records owner Jerry Mauter and Mercado. The concerts are slated for June 11 at the Hiram Birkham Stadium in San Juan, Puerto Rico; June 18 at Madison Square Garden in New York; and June 25 at the Miami Arena. Booked to appear, so far, are Celia Cruz, Johnny Pacheco, Cheo Feliciano, Ray Barreto, Pete "El Conde" Rodríguez, Papo Lucca, Larry Harlow, Ismael Miranda, Bobby Valentín, and Roberto Roena.

TRADE OF THE MONTH: In an unusual swap, La Mafia front man Oscar González traded his trademark black leather bolero hat to famed Mexican boxer Julio César Chávez in exchange for the boxing trunks Chávez wore during his controversial Jan. 29 bout against Frankie Randall. Chávez probably was glad to rid himself of the shorts that witnessed the first defeat of his professional career.

JAMMIN' WITH JAMELÃO: It is exceedingly rare to catch a Brazilian samba leader in action in the U.S. (Continued on next page)

GLORIA TREVI "MAS TURBADA QUE NUNCA" 74321-1876-2/4



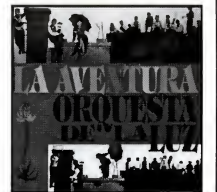
1. A Gata / 2. La Papa Roca / 3. Chica Emborrachada / 4. Que Me Pasa / 5. La Pasa / 6. La Pasa / 7. La Pasa / 8. El Juicio / 9. La Pasa / 10. Un Día Me Vas a Ver / 11. Recuerdos De Los Cuñados / 12. La Boca Con Viento / 13. Por Ti / 14. Siempre a Mi

With only three albums, GLORIA TREVI has obtained great international fame, and that only comes in those whose destiny has been marked with SUCCESS. She is a mixture of the surprising and shocking and has been appreciated by her most fervent critics, who recognize her audacity and talent.



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They are Japanese. They sing tropical music, they won the United Nations Peace Medal, received a congratulatory letter from President Bill Clinton and have sold over a half a million albums in the United States. It has been a great adventure for ORQUESTA LA LUZ but it's not their beginning. "LA AVVENTURA" is their new production and their first release with BMG International.



Hot Latin Tracks™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	COMPILER FROM NATIONAL LATIN RADIO AIRPLAY REPORTS	TITLE
1	2	12	ANA GABRIEL	★ ★ ★ ★ ★	• LUNA
2	1	12	YURI	★ ★ ★ ★ ★	• DETRAS DE MI VENTANA
3	3	6	LOS FUGITIVOS	★	• LA LOCA
4	6	20	THE BARRIO BOYZ & SELENA	• DONDE QUERA QUE ESTES	
5	8	5	GLORIA ESTEFAN	• MI BUEN AMOR	
6	14	9	BANDA MACHOS	MI LUNA, MI ESTRELLA	
7	11	19	ALVARO TORRES	• ANGEL CAIDO	
8	12	16	ROBERTO CARLOS	• MUJER PEQUEÑA	
9	9	11	LOS BUKIS	TE INAGURITO	
10	10	16	LUIS MIGUEL	HASTA EL FIN	
11	5	6	FRANCO DE VITA	• CALIDO Y FUE	
12	7	4	LOS TEMERARIOS	LUNA TARDE FUE	
13	4	5	ROCIO QUIRAL	• DESAIRES	
14	17	—	PANDORA	MI FRACASO	
15	21	—	JOSE LUIS RODRIGUEZ	• BOCA, OULCE BOCA	
★ ★ ★ POWER TRACK ★ ★ ★					
16	34	—	CRISTIAN	• POR AMOR A TI	
17	28	32	MAGGIE CARLES	• MI DOBLE TU	
18	19	25	LIBERACION	ESE LOCO SOY YO	
19	35	—	REY RUIZ	MI MEDIA MITAD	
20	16	14	EROS RAMAZZOTTI	• OTRA COMO TU	
21	22	24	RAMON ORLANDO	TE COMPRO TU NOVIA	
22	13	5	RICKY MARTIN	• ENTRE EL AMOR Y EL HALAGO	
23	36	—	LAS TRIPLETS	• LAS LLAVES DE MI CORAZON	
★ ★ ★ HOT SHOT DEBUT ★ ★ ★					
24	NEW	1	HAZZ	EL LUEGO ES TUYO	
25	26	26	BRONCO	• AUNQUE NO ME QUIERAS	
26	23	27	LOS GININOS	• SI TE VAS	
27	20	13	VICENTE FERNANDEZ	TE ME VAS AL DIABLO	
28	NEW	1	GRUPO NICHIE	• OUELLE MAS	
29	18	15	BRONCO	DOS MUJERES UN CAMINO	
30	NEW	1	POCHI Y SU COCOTRABO	LA SEXY	
31	15	7	JERRY RIVERA	• QUE HAY DE MALO	
32	NEW	1	JERRY RIVERA	CARA DE NIÑO	
33	—	3	LINDA RONSTADT	• ADOÑE VOY	
34	25	21	TI TO ROJAS	ENAMORAME	
35	NEW	1	FRANKIE RUIZ	HABLAME	
36	31	31	KARINA	NUNCA TE OLVIDARE	
37	NEW	1	LOS TITANES	BASTO UNA MIRADA	
38	32	27	ALEJANDRO FERNANDEZ	ACABE POR LLORAR	
39	29	28	JUAN LUIS GUERRA Y 4.40	CUANDO TE BESO	
40	27	29	LA MAFIA	GRACIAS	

Records with the greatest airplay this week. • Videoclip availability. © 1994, Billboard/PI Communications.

Artists & Music

LATIN NOTAS

(Continued from preceding page)

but at the "Verde E Rosa" Carnival Ball held Feb. 5 at the Grand Hyatt Hotel New York, Jamaica—the 80-ish patriarch of famed samba school Bateria—applied his muscled-bonitone to a cornucopia of Carnival standards. Among the 1,600 in attendance at the all-night soiree, produced by Brazilian Events Group, was producer Eumir Deadcat.

RELEASE UPDATE: Just shipped on Mesidor is "944 Columbus" by Mario Bazzani, the Afro-Cuban Jazz Orchestra. "944" was the last album Bazzani recorded before he died of cancer last year. Named after his address on New York's West Side, the sizzling 10-song set is Bazzani's most commercial effort ever and should garner him a Grammy next year. Urgent bolero "Congratulations To Someone," an old Tony Bennett hit sung in Spanish by Bazzani's sister-in-law and longtime vocal collaborator Graciela Pérez, could score at Latino radio... Out on Boulder is a fascinating, perhaps definitive, chronicle of African music in Cuba entitled "Africa-Cuba: A Musical Anthology." Besides helming the 28-song compendium, producer Morton Marks also provides excellent liner info and photos that detail the musical history of Cuba's four principal African blocs (Lucumi, Arará, Abakuá, and Congo) and discuss Haitian-Cuban, rumba, and Carnival sound. Warner Brasil has released "Ao Vivo," a solid live album from ebullient funk/soul patriot Ed Motta.

Other label releases are a four-CD set called "Super Hits (Oldies)," featuring international, mostly English-language classics from the '60s through the '70s, plus a three-CD set of 60s, '70s, and '80s hits entitled "Best Of The Past." Also just shipped by Warner is a compilation of hard-rock Anglo love ditties called "Best Of 'N' Romance." Both "Best Of The Past" and "Rock 'N' Romance" are aimed at Latino markets... Recently released on Xenophile/Green Llama is "Andadas," another sterling exploration of Andean folk sounds from Chilean septet Inti-Illimani. It should garner airplay on world music stations, with Latino regional Mexican outlets taking a shine to the band's evocative version of José Alfredo Jiménez's "Ella."

DISC SPINNING: Musary/Balboa has come out with a fine batch of albas, led by band-oriented product from Joan Sebastian ("El Peor De Tus Antojos") and Pepe Aguilar ("Chiquilla Bonita"), who is accompanied by the topnotch romantic Banda La Costeña De Ramón López Alvarado. Also most worthy of mention is "Renacer" by Manuella Torres, whose lovely mezzo flirts deliciously with stylized Armando Manzanero-produced record containing ever-tasteful compositions from Manzanero himself. Other ear-perking albums from Musari are Paquitta's "La Del Barrio," which contains an ad hoc of dramatic, romantic encounters from Mexico City's peerless diva of love, and Faby Y

Su Siluetas' "La Dama De La Salsa," a promising salsa cover set whose proud title rings a tad premature for 20-year-old Fabiola Méndez. But maturity, original material, and Méndez's rugged vocal will carry this Mexican chanteuse quite far... Mexican singer/songwriter Laureano Brizuela has garnered little attention for his latest effort, "Vivir Una Vez" (WEA Latina), but this smart, straight-up pop/rock set abounds with his prospects such as "How Deep Is Da Ti," "Quién Soy Yo," "Adios Amigo," and "No Llores Más," whose English-language equivalent "Too Many Tears" is a bona-fide top 40 hit... While Galy Gallano's piquant BMG debut, "Sin Fronteras," boasts several solid singles/bachata singles ("Como Olvidarlas," "Nadie Es Com Tu," "Mi Despedida"), the home run track is the emotive bachata/bolero "Ella Fue

Mi Mujer."

CHART NOTES: Ana Gabriel snags her seventh chart-topping single on the Hot Latin Tracks chart as her ballad "Luna" (Sony Latin) cases No. 1 despite losing airplay points. Look for either Los Fugitivos' "La Loca" (Roden) or fast-climbing "Dondequiera Que Estés" by EMI Latin's Barrio Boyz & Selena to replace Gabriel next week.

New on the chart this week is Colombian salsa cover Los Titanes, whose club hit "Bata Una Mirada" debuts at No. 37, becoming the first Hot Latin Tracks entry for Discos Fuentes' U.S. imprint, Vedico. A new artist entering the Billboard Latin 50 at No. 38 is Tejano singer Carl Carranza, whose album "Pideme La Luna" is Discos Joey's first record on the retail chart.

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Top Gospel Albums™

			Compiled from a national sample of retail stores and one-stop sales reports.		
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTION LABEL	TITLE	
★ No. 1 ★					
1	1	31	KIRK FRANKLIN AND THE FAMILY GOSPEL CENTRIC 2115 SPINROW	IT REMAINS TO BE SEEN	KIRK FRANKLIN & FAMILY
2	2	35	MISSISSIPPI MASS CHOIR MALACO 6013	STAND STILL	
3	15	15	SHIRLEY CAESAR WORD 57464-EPIC	I WILL TRUST IN THE LORD	
4	12	19	REV. JAMES MOORE MALACO 6015	THROUGH GOD'S EYES	
5	16	15	REV. MILTON BRUNSON & THE THOMPSON COMMUNITY SINGERS WORD 57445-EPIC	SHERRIN GAIL GLOYS	
6	9	31	LASHUN PAKE SAVOY 14514-MALACO	WE OFFER CHRIST	
7	8	33	MEZEKIAN WALKER/FELLOWSHIP CRUSADE CHOR SPINROW 151215H	PLEASE DON'T LEAVE ME	
8	11	33	THE DOTTIE PEOPLES & THE PEOPLES CHOICE CHORALE LIVE IN TORONTO	WE NEED A MIRACLE	
9	13	15	YOLANDA ADAMS THIRTE 2037	THE VISION BECOMES CLEARER...	
10	10	11	CHICAGO MASS CHOIR CGM 1074	DELIVERANCE	
11	39	21	THE CANTON SPIRITUALS BLACKBERRY 1500-MALACO	I'M GOING THROUGH	
12	3	21	HELEN BAYLOR WORD 57413-EPIC	THE UNFORGETTABLE YEARS	
13	31	13	LUTHER BARNES & THE RED HUED GOSPEL CHOR ATLANTA BPT. 10117	I SING BECAUSE I'M HAPPY	
14	11	11	RICKY DILLARD & THE NEW GENERATION CHORALE MALACO 6114	LIVE IN THE SPIRIT	
15	15	21	JOHN P. KEE/VIP MASS CHOIR TYSCOT 6880-LIVE	HOLY ONE	
16	18	23	RICHARD SMALLWOOD SPINROW 1552	STRONG HOLDS	
17	21	11	BISHOP P. S. MORTON, SR. & GREATER ST. STEPHEN MASS CHOIR BLACKBERRY 1503-MALACO	I SHALL NOT BE MOVED	
18	25	13	DOTTIE JONES ELIMMAH 77005	JUST JESUS	
19	27	15	WITNESS CGM 0102	VICTORY	
20	20	11	TIMOTHY WHITFIRE THIRTE 202		
21	11	27	THE CHRISTIAN ANGELS CGM 1005		
22	3	3	MYRNA SUMMERS SAVOY 14515-MALACO		
23	43	13	TRICITY SINGERS GOSPEL CENTRIC 2113 SPINROW		
24	26	11	RUDOLPH STANFIELD & NEW REVELATION SOUND OF GOSPEL 211		
25	24	3	SONYA BARRY BOVIN AGAIN 1001		
26	27	15	THE ORIGINAL SOUL STIRRERS THIST 777		
27	23	13	REV. F.C. BARNES ATLANTA BPT. 10118		
28	21	23	THE WINKINS QUEST 45213-NEWTON BROS.		
29	26	25	FRANK WILLIAMS MALACO 4411		
30	28	50	REV. CLAY EVANS SAVOY 7101-MALACO		
31	32	21	THOMAS WHITFIELD SOUND OF GOSPEL 217		
32	26	67	GEORGIA MASS CHOIR AMITY 7107-AMITY		
33	39	37	CLC YOUTH CHOR COSMOPOL 9103-NECRO		
34	37	33	TRINITY TEMPLE GOSPEL CHOR TYSCOT 4037-ATLANTA BPT.		
35	RE-ENTRY		PASTOR MURPHY PACE III & THE VOICES OF POWER BLACKBERRY 1532-MALACO		
36	11	31	REV. CHARLES NICKS THE UNFORGETTABLE YEARS		
37	40	46	DR. CHARLES G. HAYES/COSMOPOLITAN CHURCH OF PRAYER CHOR SAVOY 7107-MALACO		
38	NEW		REV. R.L. WHITE JR. & MT. EPHRAIM BAPTIST CHURCH MASS CHOIR SAVOY 7105-MALACO		
39	11	11	DR. JONATHAN GREER AND THE CATHEDRAL FAITH CHOR SAVOY 7105-MALACO		
40	34	33	DOUGLAS MILLER CGM 0031		

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Artists & Music



by Lise Collins

TO BE NO. 1: Just last week, Platinum Entertainment, which owns CGI and Light Records, announced that it has signed a letter of intent to acquire Diadem Inc. (which serves as the parent company of both Diadem and Tribute Records). The acquisition will be viewed as a great move for Platinum Entertainment into the Christian distribution arena. Prior to the move, Platinum (which is distributed to the secular market through PolyGram Group Distribution) had contracted Diadem for distribution in the Christian marketplace. In a written statement, president/CEO George King noted that "the PolyGram connection, new capital, and a parent company with an aggressive posture all make this a wonderful fit for Diadem." Platinum president Joe Thomas stated, "The acquisition of Diadem will round out our family of labels giving us a broader base of operation for growth and market penetration."

Continues Thomas, "Light [Records] brought us history and catalog, and the meteoric growth of CGI Records has made us a household name in gospel. The combination of PolyGram Group Distribution's effective national distribution, coupled with Diadem's access to the Christian bookstore marketplace, is another step toward our goal to become Christian recorded music's world market leader. We also acquire the contracts of some of contemporary Christian music and gospel's biggest stars, such as Yolanda Adams and Ray Bolin." Other artists' contracts acquired in the deal included Ben Tankard, the Alabama State

Mass Choir, and Derrick Brinkley. With the deal, Platinum Entertainment also was given an option to purchase the Lexicon print publishing division.

DATELINE—LOS ANGELES: Bellmark Records hosted its second "Gospel & Inspirational Music Celebration" at the Airport Marriott Hotel Feb. 9. Entertainment for the kickoff at the Urban Network Power Jam V was provided by Candi Staton, Willie Neal Johnson & the Keynotes, the Rance Allen Group, Beau Williams, Idol King, and Nicolas. Bellmark president Al Ball hopes to spin off this celebration into an annual "Gospel & Inspirational Music Convention" set for launch later this year.

GOLDEN OLDIES: GMAA executive director Ed Smith, in conjunction with leading Christian composer Bill Gaither, invited more than 200 gospel pioneers and luminaries to a three-day video taping session Jan. 25-27. The session, held in Gaither's Alexandria, Ind.-based Pinebrook Studios, attracted some of gospel's biggest legends, including Albertina Walker & the Caravans (Dorothy Norwood, Inez Andrews, and Casseta George), the James Cleveland Singers, the Gospel Harmonettes, Richard "Mr. Clean" White, Jesse Dixon, the Barrett Sisters, Esther Smith, Jennifer Holliday, and Walter Hawkins. Proceeds from the as-yet-untitled video will benefit a fund for African-American gospel pioneers. No release date has been set.

IN THE MEANTIME: Score magazine publisher Teresa Hairston is spearheading a "Salute To Gospel Music" that will culminate in a special edition of Score (May/June) to coincide with Black Music Month. A major component of the salute, which is designed to broaden gospel's appeal, targets urban radio in an effort to promote "Inspirational Moments." The latter will showcase the commercial appeal of more urban-oriented gospel to younger demographics.

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Top Contemporary Christian

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WEEK	WEEKS ON CHART	ARTIST	LABEL & NUMBER/DATE/RETAIL LABEL	TITLE
		★ No. 1 ★		
1	2	5	THILA PARIS	STARTING OVER 3 weeks at No. 1 BEYOND A DREAM
2	1	17	MICHAEL W. SMITH	REUNION 0045/WORL FIRST DECADE 1983-1993
3	4	19	VARIOUS ARTISTS	REUNION 0003/WORL SONGS FROM THE LOFT
4	7	63	D.C. TALK	FOREFONT 3002/STARBOARD FREE AT LAST
5	3	13	SUSAN ASHTON	STARBOARD 1388A SUSAN ASHTON
6	1	17	CARMAN	SPINWIND 1387 THE STANDARD
7	5	13	PETRA	DAWPSING 4231/WORL WAKE-UP CALL
8	1	17	RICH MULLINS	REUNION 0017/WORL A LITURGY, A LEGACY & A RAGAMMATTING BAND
9	15	5	PRAY FOR RAIN	SPINWIND 1403 GOLDIE'S LAST DAY
10	11	41	MICHAEL ENGLISH	WANTER'S ALLIANCE 4141/SPINWIND HOPE
11	17	13	WAYNE WATSON	DAWPSING 4231/WORL A BEAUTIFUL PLACE
12	13	63	GLAD	REUNION 2227 ACAPELLA HYMNS
13	5	17	WHITE HEART	STARBOARD 8277 HIGHLANDS
14	13	13	STEVEN CURTIS CHAPMAN	SPINWIND 1384 LIVE ADVENTURE
15	23	67	4 HIM	REUNION 2140 THE BASICS OF LIFE
16	5	13	VARIOUS ARTISTS	SPINWIND 1345 CORAM DEO #1
17	32	81	RON KENLY	INTEGRITY 004/STARBOARD LIFT HIM UP WITH RON KENLY
18	NEW	13	KIRK FRANKLIN AND THE FAMILY	GOSPEL CENTRIC 2115/SPINWIND KIRK FRANKLIN & FAMILY
19	8	11	MICHAEL ENGLISH	WANTER'S ALLIANCE 4104/STARBOARD MICHAEL ENGLISH
20	21	17	NEWSBOYS	STARBOARD 9253 NOT ASHAMED
21	RE-ENTRY	17	RAY BOLTZ	DAWSON 2004 MOMENTS FOR THE HEART
22	3	13	CYRILL WELLS	METRO ONE 1244/DAWSON THE BRIDE
23	13	67	OFFER MOORE & THE DISTANCE	FOREFONT 3011/STARBOARD EVOLUTION
24	40	15	MICHAEL W. SMITH	REUNION 0071/WORL CHANGE YOUR WORLD
25	13	63	STEVEN CURTIS CHAPMAN	SPINWIND 1321 GREAT ADVENTURE
26	29	5	STEVE TAYLOR	MAUSER ALLIANCE 4135/SPINWIND SQUINT
27	34	23	MICHAEL CAIRD	SPINWIND 1373 COME TO THE CRADLE
28	NEW	13	VARIOUS ARTISTS	REUNION 0001 AMERICA'S 25 FAVORITE PRAISE/WORSHIP CHORUSES 2
29	24	47	CARMAN	SPINWIND 1329 ABSOLUTE BEST
30	RE-ENTRY	17	CHRISTY MORGAN	FOREFONT 0440 REGGAE WORSHIP
31	25	21	CINDY TIFAN	WORL 9385 A REASON TO LIVE
32	31	17	MARGARET BECKER	SPINWIND 1343 SOUL
33	NEW	13	GATHER VOCAL BAND	REUNION 2215 SOUTHERN CLASSICS
34	NEW	13	AL DENSON	REUNION 2038 REASONS
35	9	13	MICHAEL W. SMITH	REUNION 0005/WORL WONDER YEARS
36	26	37	SANDI PATTI	WORL 1364 LEVOYAGE
37	30	17	VARIOUS ARTISTS	REUNION 0002 AMERICA'S 25 FAVORITE PRAISE/WORSHIP CHORUSES
38	RE-ENTRY	17	ACAPELLA	WORL 9313 SET ME FREE
39	15	13	BRUCE CARROLL	WORL 9031 WALK ON
40	NEW	13	POINT OF GRACE	WORL 20014 POINT OF GRACE

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by Bob Darden

HAS IT REALLY BEEN 10 YEARS? The first weekly "Gospel Lectern" appeared Feb. 18, 1984. The column was switched to bi-weekly a couple of years or so later, but ever since that first installment, there has been a Gospel Lectern in each issue in which it was to run (save for the one column that got lost somewhere over the Atlantic Ocean). That week in 1984 actually was a pretty momentous week in religious music: Petra's "Not Of This World" finally bumped Amy Grant's "Age To Age" out of the No. 1 spot on the charts after her run of more than a year. But Petra's reign wasn't to last long: Amy's "Straight Ahead" debuted that same week!

Ten years later, whoever is No. 1 in April will have to face yet another Grant Album. You heard it here first: I predict that it, too, will be No. 1 shortly after its debut and will enjoy a long, healthy run atop the contemporary Christian charts.

That was a kinder, gentler week in 1984, pre-Tonya Harding, pre-Lorena Bobbitt, pre-Deivid Korech (who once, in his musician wannabe days, sent Gospel Lectern a cassette of a song titled, appropriately enough, "Mad Man In Waco"). For instance, the lead article in Billboard that week first week read "U.S.-Made Cops Within 'Weeks'." Gee—I wonder how that turned out?

Although I had written for Billboard for several years, the column meant that I joined a staff that included Irv Lieberman as deputy editor and is Horowitz and Bill Holand on the editorial side. Most of the rest of the editorial staff were from Adam White, who went from being editor to his present position as international editor in chief (signed on after Feb. 18, 1984). Lots of pretty special people have come and gone. Lots of pretty special people are here today.

AND LOTS OF EQUALLY SPECIAL people have been featured in this column during that time, too—way too many to mention, much less list all of them.

That first column, by the way, contained my bold predictions on the upcoming religious-oriented Grammy Awards. The brash young columnist fearlessly picked several upset

winners and sealed the Academy for leaving off a host of more worthy, more contemporary entries. Hummm... not that much has changed.

But in truth, the 1984 debut of Gospel Lectern didn't mark any particular earth-shattering event in contemporary Christian music—though Billboard's recognition of the genre did turn a few heads in the mainstream media.

No, if you want to pinpoint a moment when what was then called "inspirational music" turned the corner, you have to go to a time 86 weeks earlier than Feb. 18, 1984—the week "Age To Age" was released. Nothing has been the same since. Credit for forcibly dragging gospel music to a broad new world has to go with Amy Grant, Brown Bannister, Gary Chapman, the studio musicians, and the marketing and sales folks at Word Inc. And don't forget then-Word president Jarrell McCracken. He's the guy who first authorized, then paid the darn bill. Things haven't changed at a steady upward curve since then; there was a serious slump in the late '80s. However, I don't think any of us predicted that contemporary Christian music would be as big as it is now.

JUST HOW BIG IS IT? It's hard to say, really, since many of the companies have been privately held until recently and weren't required to release their year-end numbers. But the best figures I've seen have gospel music comprising somewhere between 4.5% and 6.5% of the total market and doing about \$40 million in business during the last year or so. If those figures are correct, that would put religious music slightly ahead of jazz and classical music in the U.S.

Those numbers are due to a number of factors: the first-rate distribution systems the labels have established in Christian bookstores, and the agreements with various mainstream labels that have placed religious music in secular outlets; increased coverage in the mainstream media; better production values in the product itself; and, of course, Amy Grant.

Could there have been a contemporary Christian music industry without Grant? Yep—but I don't think anyone believes it would be this big. It wasn't some kind of cosmic accident that put the right person, with the right talent, with the right company, with the right marketing and timing thing. Grant still has her head screwed on straight. She still handles the pressures of her position with style and grace and fan. Not many of us would have fared as well.

So I guess it is only fair that we dedicate the first decade of Gospel Lectern to Amy Grant. May she—and we—have many, many more!

RED Takes REX Acts into Mainstream

■ BY BOB DARDEN

Relativity Entertainment Distribution and Christian-oriented REX Music have signed a distribution agreement that will take select REX metal and hard rock acts as well as some REX pop-I-I acoustic rock artists to the mainstream marketplace.

RED is one of the largest national independent distribution systems in the U.S. and well known for its success with such rock acts as Joe Satriani, Steve Vai, and Ugly Kid Joe on the Relativity label. Other labels distributed by RED include Metal Blade, Roadrunner, and Mammoth.

Alan Becker, VP of product development for RED, says the company has "closely watched" REX's success in the contemporary Christian market and is "excited about taking that success into the general market." "The heart and soul of it is we were really turned on to them through their music," Becker says. "We really weren't looking for another label. But once we heard what they had, many of some of their people, we found people who were really committed to their music. We wanted to be able to turn

their artistic successes into commercial successes. We just thought if we could help them get that music into the right hands, the right stores, the music would speak for itself."

Since early 1993, Nashville-based RED has released a number of critically acclaimed contemporary Christian music projects, including work by Jan Krist, Circle Of Dust, and Stephanie None The Richer. Although declining to reveal unit sales figures, RED reports 1993 sales of \$1 million in the Christian bookstore market.

RED's first release through RED is Circle Of Dust's "Brainchild," which came out Feb. 8. Other releases include PASSAFIST, due March 22, Living Sacrifice's "Inhale," with an April 26 release date, and Stephanie None The Richer's "The Fatherless And The Widow" due May 10.

Becker says RED is formulating "extensive" marketing plans, heavy emphasis on the college, alternative, and metal markets for these projects. PASSAFIST includes former REX band members Dave Perkins and Lynn Nichols.

Diamante Music Group will remain REX's sole distributor in the Chris-

tian bookstore market. Diamante also distributes REX's Storyville folk-oriented releases, which are not part of the RED distribution agreement.

Under president Sal Licata, who was appointed last year, RED downsized its label base and beefed up its sales and marketing divisions. RED is one of a few labels adding during the company's restructuring.

In marketing outside the mainstream, "everybody wants to be quick about judging new music," Becker says. "You have to have a certain amount of history and integrity to go into that market. We thought we could help REX get over that hurdle quickly with our expertise there."

RED executive director Gavin Moriel says that the company's original goal was to "take the art of Christians into the world at large."

"The RED distribution agreement helps fulfill a significant portion of our mission statement," Moriel says. The RED deal encompasses mainstream markets in the U.S. and Canada. In Canada, the company is distributed through German-based Kough International.

Dorothy Norwood
Better Days Ahead



Congratulations
to Dorothy
Norwood on
Her Grammy
Nomination...

4457

RECORD

Music Video

ARTISTS & MUSIC

Country Series Hits 'The Road' Shows To Feature Stars, Developing Artists

BY DEBORAH RUSSELL

LOS ANGELES—Country music on television goes mobile this fall, as High Five Productions and Tribune Entertainment roll into production with the new "Road" documentary series. The highly planned project literally will roam the globe, as its crew stages live concerts and documentary shoots to chronicle the talents of some 66 country artists in the course of more than 20 hour-long programs. Tribune will syndicate the show to about 90 million homes in September.

"It's a mammoth undertaking," says Bud Schaezle, president/CFO at High Five. He also is executive producer/director/writer for "The Road" series. "We wanted to create a state-of-the-art, well-thought-out, multimedia platform for country music on TV."

That's what end, Schaezle and his crew have assigned a writer, director, and producer to each artist featured on "The Road." The company isn't naming any names, but "commitments" are in place from at least 75 performers, says Danny Petrakis, High Five's director of artist and media relations.

"In each one-hour show, we'll pick three—a superstar, a mid-range act, and a new face—and we'll produce 15-minute films about these people, about the country lifestyle," says Schaezle. "We're trying to produce the kind of country programming we'd want to see ourselves."

The elaborate, non-linear production schedule is precisely structured, scripted, and planned, says Schaezle, noting that "this is like shooting one long 26-hour movie."

The directing team includes Schaezle, Michael Sakerson, Michael McNamara, and Linda Mendoza, while the writing staff comprises Schaezle, Rebecca Crawford and Randolph Moorme. Directors of photography are Toby Phillips and Larry Boothby. Martin Fischer is producer. Bert Wolcott is associate producer.

A team of documentary crews already is leaving 16mm footage to complement each artist's filmed performance, while the first of several "super-

concerts" is set to roll in April. About eight arena shows are planned, with stages of five acts set to perform in front of live audiences in each major venue. Rock Cowlin, a veteran rock'n'roll tour producer who has worked with David Bowie and Diana Ross, is director of production.

"We'll have one master look for each concert, but our challenge is to make each performance look significantly different from the others," Cowlin says. "Most of these acts will have better staging and lighting than they've ever had. Our trick is to change everything around quickly enough so we don't lose the energy of the audience."

The self-contained traveling crew, including about 182 staff members and 10 semi-trucks, will construct sets—complete with scenery and 40 different sizes of rolling risers—in each major venue. The visual team includes designers Donn Pechter and Jerry Raitlon, lighting designer Allen Brunton, and scenic coordinator Michael Tait.

The live shows will run between three and four hours, says Cowlin. Each bill will mix superstars with rising stars.

Fans will be able to purchase tickets for the concerts at a price of about \$17, says Cowlin. Gigs will be scheduled

for the weekend, and tickets will clearly indicate that each performance is being filmed for TV. The crews will shoot most of the clips in dress rehearsal to avoid blocking the audience's view of the stage during the actual production, Cowlin notes, but 12-15 camera angles will be "flying around" to capture the action on stage.

A number of smaller shows staged in theater and nightclub settings also are planned, and Cowlin anticipates that the concert crews will be shooting through October, with postproduction completed by January.

The name "The Road" actually is an umbrella term for a number of current and acoustic-based activities currently in development at High Five, says Schaezle.

High Five will syndicate a radio version of "The Road" beginning in August, he says. In addition, High Five is producing a 10-hour historical series about country music in the vein of High Five's "Aired Out Country" TV program that won last year.

Also, the production company hopes to produce a live, touring version of "Women Of Country" in the near future. The multimedia presentation would blend film, literary material, and live music into an artistic overview.

PRODUCTION NOTES

LOS ANGELES

• Freddie Foxxx's new video "So Tough" is a Motus Mix production directed by Mark Gerard and produced by Ulla Hauser. The clip is the first single from the rapper's new Flavor Unit release.

• Kolbeo Productions director Sheryl Williams is directing the new Identity Crisis in the Sly & the Family Stone video cover "Sling A Simple Song." Troy Smith directed photography on the clip. Williams produced. In addition, Marc Kolbe and Robert Johnson produced Ice Cube's video "Really Deep," directed by F. Gary Gray. Aaron Schneider directed photo-

graphy. Also, Kolbeo's Sean "Puffy" Combs reeled Jodeci's Upstewn video "Cry For You." Daniel Pearl directed photography, and Philip Atwell produced.

NEW YORK

• Original Films director Millicent Shain is directing the new "Faithful" for Jive Records. Joe Osborne produced.

• Director Brett Ratner is the eye behind the latest S&P video, "Baklava." Adam Kimmel directed photography on the EastWest shoot; Jason Taragon produced. • F.M. Rocks' Jive video "W. Byrd directed Ed O.G. & De Bullgoz in "Love Comes And Goes" for Chemistry/Mercury. David Waterson directed photography; Craig Fanning executive produced.

OTHER CITIES

• Scene Three Inc. director Marc Ball filmed Tracy Lawrence's new Atlantic video, "If The God Die Young." Angeli Decca directed photography on the Concord, N.C.-based show. The Grace produced.

• John Warden and Peter Konecni co-directed "Sweaty Nipples" debut video "Demon Juice" for Megaforce Entertainment. They shot the clip in the band's hometown of Portland, Ore.

• An Ionis, Mich.-based prison is the site of D.C. Talk's new independent video "The Hardway." Ken Carpenter directed the shoot. He also co-produced with Peter Larson.

Box's 'Playola' Revisited; Tritt's At Home On VH-1

PUTTING THE CARDS ON THE TABLE: The Eye recently received a video/print presentation regarding The Box's "Great Playola Scheme Of '94."

It seems this "music television you can buy" costs \$27,300, a price that nets 42 prime plays on one clip during a two-week period of time. The Box will program a buyer's video at the top of the hour, three times between noon and midnight, every day during the 14-day period. Each time the clip plays, it will be tagged as a "paid" presentation on behalf of the label financing the air-play.

In addition, the network is creating a promotion titled "Xposure" to identify the various "Playola" videos and detail the specific times each clip will air. Throughout the day, six 30-minute spots will promote Xposure features of the week, touting these clips as video the network is presenting. Free time, as well as added bonus to the viewer.

Some labels describe the plan as a "brilliant scheme to generate revenue," while others see it as a step backward in the case of "intertransnational TV," in which cable operators, phone companies, networks, and labels join forces to generate and share income. All the cash in this venture goes to the Box, and the Box alone.

The Box claims it's just responding to a need the labels have expressed regarding exposure. "Some acts need a little push at the beginning, and this is a small investment for developing artists that may not get guaranteed airplay otherwise," says Tamara Walters, director of advertising sales at the network.

A few label representatives tell us they're having trouble justifying the price. "I might as well go out and buy \$27,000 worth of albums," says one major label promoter, while another says, "I could make the phone calls myself, and it would be cheaper."

In fact, it's not uncommon for lawyers to hire outside firms to log video requests at the Box, and this campaign just allows the labels and the Box to put all of their cards on the table, says Walters.

"The labels wouldn't be making the phone calls they're making if this exposure wasn't important to them," she says. "This isn't being put up front, put everything on the table, and allows the labels to guarantee airplay in a legal way."

One independent promoter is asking how the Box will be able to prove this price (albeit guaranteed) airplay has an impact on record sales. And yet another label executive wonders how the paid play

will play with the Box's audience: "I wouldn't want my video to say I paid to get it played; kids aren't going to think that's cool."

Walters notes the Box provides tracking to labels on a regional basis, and the "Playola" campaign will give promoters a chance to examine what kind of requests each paid spin really generates during the time in which the clip appears in "heavy rotation."

"This campaign actually will give a very true picture of what the video is doing," says Walters.

She says the Box has "playola" commitments in place from several labels, although she wouldn't name names. She says the first Xposure videos should hit the airwaves around midmonth.



COUNTRY TIME:

Singer/songwriter Travis Tritt adds essence to his credits as he debuts on tuesday (12) in the role of permanent host at VH-1's "Country Countdown." The show's producers had been using a slate of revolving talent since the countdown's debut last year, but this time Tritt will anchor the program with one of its most popular hosts.

"Travis is a real pro. He straddles that country/rock fence and will bring something really new and exciting to the program," says Stephanie Walters, producer of the show.

Since Tritt's touring schedule is so tight, the VH-1 crew often will take the production to him, shooting his segments back stage at his own concerts, in clubs around the country, at his home, and elsewhere.

Tritt hosted the show last season and he's being given the chance to sign on permanently. He hopes to follow in the footsteps of other stars who've become a household name with the VH-1 generation.

"Look at Rosie O'Donnell," he says. "She was a struggling comedian who had her own show on VH-1, and now she's everywhere."

Plus, Tritt is convinced he can bring a hip sensibility to country and break down any bias the VH-1 viewer may have against the show.

"A lot of people watching the show may not be familiar with country music," he says. "I can bring them an understanding of the people who also know the Black Crowes and ZZ Top."

Lois Ruben, director of music programs, says the country has become so popular with VH-1 viewers that Gnarls Barkley has been named artist of the month for March.

REEL NEWS: LA's Propaganda Films has signed video directors Tom Merilioni and Pascal D'Hoeraine to its video/commercial roster.

BLOOD SUCKER: One Heart Productions director Jeff Richter filmed the Scorpions' new Mercury video, "Woman," which stars actress Tarrina Lonnell as a vampire and John Corbett from "Northern Exposure" as her beleaguered victim. Pictured standing on the set, from left, are the Scorpions' Herman Raabell, Rudolf Schenker, Ralph Rickertman, and Matthias Jabs; director Richter; producer Tamara Walters; and the Scorpions' Klaus Meine. Seated in front are Corbett and Lombard. (Photo: Steve Granitz)

French Indie Dealers Band Together New Group Gives Retailers Nat'l Voice

■ BY EMMANUEL LEGRAND

PARIS—Independent specialized retailers, who represent some 15% of France's total record business, met Jan. 22 to create a dealers' organization to be known as *Syndicat des Détaillants Spécialistes du Disque (SDD)*.

The goal of SDD is "to represent a business before it will have completely disappeared," according to its president, Max Debad, who owns the store L'Audito in the northern city of Le Havre. He says the existence of SDD will allow retailers to "be part of the current discussion involving all the music industry and the Ministry of Culture on key issues such as the debate on the price of records or the implementation of new Value Added Tax on

records."

Debad adds, "Instead of each store going its own way, it is important to have one single voice representing retailers. We are not asking for financial help. We simply want to be able to do our business in a normal way which allows us to have decent margins and revenues, which is hardly the case at the present time."

Debad says that from a personal point of view—the question has not yet been debated within the group—he is not in favor of "minimum mandatory retail prices on records as considered by the record industry and the Minister of Culture." He explains, "I don't see how it can be seriously controlled and there is, first, a real problem of the time limit on the fixed price." Also, there is the problem of imports.

"I don't see how you can block goods such as records at the border of a country which is part of the European Union, and be prevented from selling them at a lower price."

Founding members of SDD are L'Audito, Nugget's (a 60-plus store chain, whose president, Yves Potrat, is SDD's VP), Madison (a chain whose president, Francis Causson, is treasurer), Virgin Retail (its managing director, Pierre Delmas, serves as secretary), and the group of indie stores Starter, represented by Joseph Gilbert from the Paris area.

According to Max Debad, SDD is "open to all the stores for which record activity represents more than 50% of their turnover. It means that we really represent the specialized retailers, and it excludes the general stores or the hypermarkets."

This means that it will not include FNAC, which grabs 25% of France's total record business. Debad says FNAC "sometimes [has] the attitude of a specialist retailer, sometimes of a generalist, and sometimes of a hypermarket."

The presence of Debad as president of SDD might create some criticism within the industry. Debad is often considered an outlaw by record distributors because he orders many of his records from outside distributors in Europe and the U.S. Some major companies already have stopped servicing him on the grounds that they don't want to work with a retailer who bypasses them with foreign orders.

The aims of SDD are primarily national, but its formation is likely to add another piece to the international jigsaw.

France has not a retailers' organization since the demise of the *Syll*.
(Continued on page 44)



Country On The Croisette. The CMA and CMT held a reception at MIDEM Jan. 31 as part of its 1994 international push for country music. Seen here at the party, from left, are Fritz Fortner, newly appointed CMA representative for GSA territories, Juergen Kramer, A&R director for Germany's Intercord, Hal Willis, VP & general manager, CMT, Jeff Green, CMA international director, Klaus Schmalenbach, VP, strategic marketing, BMG International, and Mike Rollins, president, Music City USA, Nashville Chapter.

Dureco Head Detained On Piracy Charges

■ BY DOMINIC PRIDE

CANNES—French police raided the Dureco stand in the Palais des Festivals during the MIDEM conference here Jan. 31 and took company president Xavier Pelgrims de Bigard into custody, where he remained until after the show closed. Pelgrims has since been released, but is still under the French equivalent of bail. The Dureco stand remained open for the rest of the exhibition.

The action follows a complaint lodged last April in a Paris court by French collecting society SCPP, which acts as an anti-piracy organization in France, and the international divisions of BMG, Sony Music, and EMI. Monique Laurent, managing director of SCPP, says the action is "based on nonauthorized reproduction of phonograms, of which copyrights belong to our members or to their parent companies."

Dureco is believed to have pressed items that are "back catalog records of major international superstars" in its

French CD plant located in the Vosges region, which belonged to LorDureco before it was taken over by Dureco. Sources say the material includes Beatles, Bob Dylan, Simon & Garfunkel, and Elvis Presley recordings.

Sources also say there is evidence that these CDs were channelled through a mainstream distribution system in France, including several stores in the Paris region. "It is the first time that, with an investigation and information on our antipiracy unit has gathered, we have enough evidence on a complete chain of piracy that includes manufacturer, wholesaler, big retail chains, and record stores," Laurent says.

The Dureco plant had already been visited by police forces prior to MIDEM, and accountability books were taken as evidence.

Calls to Dureco in Holland had not been returned by press time. Commenting on the event, Laurent said it shows that "the activities of pirates during MIDEM have had their limits," and she praised the "trustworthy" cooperation between event organi-

zation Reel MIDEM and the SCPP on this case. "I think everyone is now convinced MIDEM cannot be a market for pirates," she says.

Reel MIDEM says it sent a letter to all companies attending the event Jan. 11, reminding them that piracy and counterfeiting were criminal offenses in France.

Antipiracy action at MIDEM this year was substantially lower than at the 1993 show, when three companies were expelled in a high-profile action. One of them, Tring International, was reinstated and eventually won a French legal battle over its expulsion.

It is known that IFPI officials were gathering evidence at this year's MIDEM, and action may be taken within the next week on the basis of product exhibited there. Legal experts from major record companies also were collecting evidence on piracy and on which international distributors were exporting their product.

Assistance in preparing this story by Emmanuel Legrand.

Stores Expand Through Recession Foreign Chains Compete In Japan

■ BY STEVE MCCLURE

TOKYO—Recession? What recession?

That seems to be the attitude of foreign retailers HMV, Tower, and Virgin toward the Japanese market as they push ahead with expansion plans despite the faltering economy.

Following Tower's Dec. 17 opening of its 16th Japanese store, in the southwestern city of Fukuoka (Billboard, Jan. 29), the U.S.-based chain is upgrading its presence in Tokyo's Ikebukuro district by moving to a new site double the size of its existing store there.

The new Ikebukuro store will have

an area of about 10,650 square feet and will stock roughly 130,000 CDs, says Tower Far East MD Keith Cahoon. Set to open March 10, the store will be in the new P-Park shopping complex, right beside Ikebukuro Station's east exit—a much better location than Tower's existing Ikebukuro store, which is some distance from the district's main shopping area.

The new two-floor location will put Tower in head-to-head competition with HMV, whose Ikebukuro store is on the station's west side, on the Tobu department store's Metropolitan Plaza complex.

Virgin, meanwhile, plans to open
(Continued on page 42)

Dutch Vid Chief Arrested On Suspicion Of Fraud

■ BY WILLEM HOOS

AMSTERDAM—Ruud Wijmans, onetime managing director of Holland's CNR Records, has been arrested on suspicion of having defrauded Dutch electronics company Philips out of more than 30 million Dutch guilders (\$5.4 million).

Since leaving CNR in 1981, Wijmans has been accused of swindling some of which have gone bankrupt. One of them, Audio Benelux, distributed blank PDM audio and video tapes in the Benelux countries between 1982-92. Fully owned by Philips, PDM had its headquarters and plant in the southern Dutch city of Oosterhout.

Since 1992, Philips has handled Benelux distribution of PDM tapes.

In the spring of 1993, Philips discovered that Audio had failed to transfer large sums of money for PDM tapes sold in the Benelux region. According to one Dutch national daily newspaper, Audio's debts to Philips are some 34.6 million guilders (\$17.5 million).

Philips apparently discovered Audio's bad bookkeeping so late because Wijmans had created an intricate web linking Audio's accounting with his other companies.

Willem Koops, the public prosecutor of the Court of Justice in the southern Dutch city of Breda, has told the media that Wijmans and his partner have been arrested on suspicion of fraud and forgery.

A spokesman for Philips refused to comment on the case because it is "a suit justice."

Wijmans left CNR in 1981, and a year later founded Audio Benelux. In the mid-'80s he received publicity when he initiated prestigious sponsorship deals between PDM and leading European racing cyclists.

In March of last year, Audio Benelux was bankrupt as did a number of other companies that had been set up by Wijmans, including: Adtrade, Adadeas, Vid Films, and Invo Holding.

tated justice authorities, suspecting Audio Benelux of fraud.

According to Koops, the preliminary investigation lasted about a year. It is not yet known when Wijmans and his lawyer will appear in court.

In the first week of January 1993, CNR Records, with Keen Bass as managing director, was purchased by Dutch multinational record company Acoustic shortly after CNR Records and its video division, CNR Video, had gone bankrupt. CNR merged with record company Indisc, a division of Arcade.

The name of the new company was changed to CNR/Indisc, with Bass as managing director.

The name CNR/Indisc was recently altered to CNR Music. A week before the change of name, managing director Bass left for unspecified reasons, and it is not known if he plans to continue in the record business. He was succeeded by Robin Simons, former managing director of Warner Bassco, Holland's leading music publishing company.



Moore & More. Stockholm Records dance artist Skatka Bo (aka John Bencic) and former James Bond alter ego Roger Moore toast the UNICEF project to raise funds for water aid in Nepal. Moore will host a series of programs on European public TV channel FilmNet, while Skatka Bo is releasing a specially written single, "Livin' It Up."

New Blood Invigorates MIDEEM Confab

BY ADAM WHITE

CANNES—Even as the organizers of MIDEEM 1994 declared record-setting attendance figures, it was clear that the annual event continues to benefit from the steady flow of fresh blood into the music business, drawn from new and established markets alike.

At this year's market, which ran Jan. 30-Feb. 3, 3,349 exhibiting companies—including 112 newcomers—crowded into the Palais des Festivals. The first-timers included participants from the U.S. (which yielded

20 debut firms), the U.K. (15 newcomers), France, Germany, and the Netherlands.

Other newcomers came from Indonesia, Hong Kong, Mexico, India, and several Eastern European countries. Of the latter, Reed MIDEEM Organization chief executive Xavier Roy says, "Five years ago, we had just the official state representatives from Eastern Europe. Now you see independent producers and people from individual record companies from Russia, Poland, Hungary, and more. Next year, I'm sure we'll have still more, and I expect to see greater participation from Latin America, too."

The final tally for this MIDEEM, according to Roy, was 9,477 attendees (up from 8,700 last year) from 2,581 companies (up from 2,274), representing 72 countries (up from 71). As

usual, the French contingent was the largest, with 469 firms; next were the U.S. (410) and the U.K. (403). The MIDEEM chief also notes that Japanese participation was up significantly, with 88 companies at the Palais, compared to 67 last year.

"Everyone who came had a very positive attitude," says Roy, "and I believe that paid off for most participants." He says MIDEEM is valuable as a forum to exchange views on key industry issues—such as digital broadcasting and new audio/video software carriers—and as a talent platform. The latter included "strong showcases" for newcomers, such as those presented in concert Feb. 1 by EMI Music Publishing, and for well-known names such as Diana Ross.

(Continued on next page)



UB Heroes! Virgin Records execs accosted UB40 after a January date at London's Wembley Arena, to present the group with gold and platinum discs from around the world. Virgin estimates that UB40's "Promises And Lies" album has racked up international sales of 5 million for the lads from Birmingham. Among the Virgin top brass present were Ken Berry, Ray Cooper, Jon Webster, and Paul Conroy.

newswire...

BRITAIN'S HOUSE OF LORDS has upheld earlier court rulings against EMI Records U.K. over the Beatles' "Red" and "Blue" albums. The ruling concludes a case begun in 1991 when the label sought to issue the albums on CD under the terms of a 1989 royalty agreement with Apple Corps. EMI settled the matter last year when the albums finally were issued on CD, although the courts continued with the legal process.

NIMBUS RECORDS and Nimbus Technology president Count Alexander Numa Labinsky died Jan. 28 at his home in Wynstone Leya, Wales, U.K. Count Labinsky pursued a career as a singer under the name Shura Gehrman before founding Nimbus Records. His interest in recording perfection also led him to explore pioneering developments in CD engineering. Labinsky was 70.

POLYGRAM RECORDS is denying reports that its joint venture Remak has struck a deal to buy FNAC Music, the label owned by the FNAC retail chain, which recently underwent ownership changes (Billboard, Nov. 20, 1993). Press reports say that Remak, run by former Polydor France MD Marc Lumbroso, is to pay owner Atlas Finance 30 million francs (\$3.8 million) and take on 60 million francs (\$8.4 million) in debt. Despite denying a final deal, PolyGram confirms that talks are being conducted.

DSB MANAGING director Joszua Knoi has left the former East German record company. Its pop catalog was sold to BMG late last year. Knoi will become BMG Classics sales & marketing director in Munich.

TIME WARNER Entertainment in Japan has denied press reports that the company's stockholders—trading house Itochu Corp., Toshiba, and Time Warner—are about to launch an interactive cable service. A spokesman says the idea is under study.

LONDON-BASED Turner Page Music is to restore and relaunch the former BBC TV theater in London, calling it the "Shepherds Bush Empire"—its original name. The venue, retaining much of the infrastructure of a TV studio, is slated to open March 16 with a capacity of 2,000.

ITALY'S STATE broadcaster RAI has canceled its chart compiled by AGB, the Milan researcher that has had the contract for 15 years. AGB's Raffaele Conti says RAI is ending the chart due to restructuring and cutbacks. The RAI listing was viewed as the most accurate of Italy's three charts.

SONY PRESIDENT Norio Ohga was quoted recently as saying he has no intention of resigning and also denied rumors of a top-level reshuffle at Sony in the wake of chairman Akio Morita's cerebral hemorrhage last November. Morita has recovered to the point where he can speak short sentences and write his name.

HOLLAND'S NORTH SEA Jazz Festival will be organized and promoted by Mojo Concerts' Leon Ramackers, following the death of the festival's founder Paul Acket last year.

CASTLE COMMUNICATIONS has formed a publishing joint venture with Sanctuary Group, a U.K. entertainment and management group. Both companies say they needed a "flexible commercial publishing alternative." It will be called Felix Music, after the Cannes restaurant where the deal was struck.

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BILLBOARD FEBRUARY 19, 1994

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Echo 1993



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Coverage will include an analysis of the results, a profile of the winning artists and a look at the role of the Echoes in the German music industry.

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International

High Court Clarifies Parallel Import Law In Singapore

■ BY PHILIP CHEAH

SINGAPORE—A recent clarification of Singapore's copyright law may reduce a parallel-import business worth about \$5 million annually or 10% of the music market here.

Parallel imports of copyright products will only be allowed into Singapore if the items are manufactured by local copyright owners or with their consent.

Chief Justice Yong Pung How's Feb. 1 decision clarifies, for the first time, the republic's 1988 Copyright Act with respect to legitimate goods manufactured and sold overseas, but imported without the consent of Singapore copyright holders.

The action has applications in other copyright industries, including book publishing and computer software. The chief justice said that if the goods are made without the local copyright owner's approval, he can block their import.

The decision followed the high court's overturning of the district court's acquittal of two co-owners of Valentine Music Centre last fall (Billboard, Sept. 25, 1993). In an action involving the IFPI, the store principals were charged with stocking copies of CDs legally manufactured overseas but imported without the consent of the Singapore copyright holder.

The 1988 Copyright Act was unclear about whether the term "infringing copy" was meant to include goods imported without the consent of the Singapore copyright holder, or without the consent of the copyright owner in the country of manufacture.

The chief justice said that, if the only consent necessary was that of the foreign copyright owner, the law would be impossible to enforce. As many items

do not indicate the origins of their manufacture, the Singapore copyright owners would find it impossible to prove beyond a reasonable doubt the place and country from which the article was imported.

The local copyright owner also would have to know the copyright laws of the foreign country, and this would "pose too onerous an obligation on the party seeking to enforce his intellectual property right in Singapore."

Executives at the local affiliates of multinational labels welcomed the clarification. J.C. Ghouse, the IFPI's regional director, could not be reached at press time, but the federation's regional counsel, Leong May See, was quoted locally as saying, "It is a good ruling.... It also does not limit consumer choice, because parallel imports of authorized products are still possible."

A senior executive at one major-label affiliate told Billboard that the judgment would allow Singapore companies to repel "protection-gap" repertoire from Europe. Legitimate parallel imports from outside releases by major artists are expected to continue.

A spokesperson for Valentine Music Centre had no comment, saying the case is still being appealed at the district court. It will be heard in March.

The chief justice's ruling may not be the last word on the matter, however; legislative action is possible. He wrote, "It is my opinion that the foreign origin of Singapore's policy on parallel imports should rightly be the task of the legislature, and should not be entered into by the judiciary."

Already, the Consumers Assn. of Singapore and The Straits Times, the only English-language daily newspaper

(Continued on page 44)

NEW BLOOD INVIGORATES MIDEEM

(Continued from preceding 43)

Also, Roy notes that MIDEEM now works "in partnership" with the IFPI to repel piraters, despite past differences with the international label group. "We will continue to say to pirates what we have said for the past three years: 'Go away.' We hope they'll get that message."

Not everything at MIDEEM '94 went according to plan. Roy admits that the visual awards ceremony "was not of the quality we expect of ourselves."

Critics say it was rambling, unfocused, and excessively parochial this year. "The quality of the jury was excellent, as was that of the award winners," Roy says, "but we may have been too ambitious with the program. Next year, we'll do better. I've been encouraged by our sponsors and participants to continue."

Reed MIDEEM added to its inventory of conferences this year, staging the first multimedia M.I.J.A. market in Cannes a couple of weeks before MIDEEM. "It exceeded all our expectations," Roy says. "To have more than 4,000 people in Hong Kong in our first year was a huge success." He also cites the strong mix of top-level executives from different publishing fields, "translating the electronic." He adds, "They were not used to talking to each other. We helped them do that." The next M.I.J.A. is set for Jan. 13-16, 1995.

Roy says that Reed MIDEEM expects total 1994 revenues of 190 million francs (\$31.5 million) from six events, including the debut MIP-Asia TV market in Hong Kong in December. This compares with last year's revenues of 160 million francs (\$26.5 million).

Nordzee Wins Nat'l License

■ BY CHRIS FULLER

AMSTERDAM—Controversial Dutch radio station Radio Noordzee National has won one of the country's first nationwide commercial terrestrial radio licenses.

Owned by Dutch TV production company Strengthoff, the Dutch-language adult standards station became embroiled in controversy last summer when it was revealed that it had received a series of loans from authors' rights collection agency BUMA/STEMRA, worth an estimated \$1.8 million. Music distributors' body NVMU has initiated legal action against BUMA/STEMRA, claiming the loans represent wrongful use of distributors' and authors' income.

The involvement of Holland's authors' rights society in a commercial venture also raised concern among international publishers. Unhappy at a collection body underwriting a radio station that will have a strong bias toward Dutch productions.

Radio Noordzee station chief Martin Banga claims the loans were for much less than has been widely reported—his estimate is \$200,000—and that "Y has initiated proper took place." He adds, "With the FM frequency we will move into profit and speed up repayments."

The Dutch government has approved the frequency licenses Jan. 21. Of 27 applicants for two FM "bundles" of regional channels—which effectively offer national reach—the winners were Nordzee National and, surprisingly, London-based classical music station Classic FM. An odds-on favorite to win an FM slot, given its heavy promotion for national pop and adult standards, Radio Noordzee National will begin broadcasting over the new frequencies in April to a potential audience of some 18 million people. "We were quietly confident of success and intend to take full advantage of the opportunity," says Banga. The station will lower its target listenership to take in the 25-plus demographic and to freshen programming.

The allocation of the second FM frequency to the U.K.'s Classic FM, which has promised to broadcast a mix of classical music and 40% jazz, angered a large section of the Dutch radio community, which felt that all potential advertising income should be kept in Holland. A notable loser in the frequency battle, the Rupert Murdoch-backed Sky Radio, charged that the criteria for awarding the frequencies were arbitrary, and that "commercial broadcasters were not taken seriously." The station is planning an appeal to the Dutch Supreme Court, and may attempt to block Classic FM from going on air.

Before December 1992, Holland's media law forbade private commercial broadcasting on terrestrial frequencies. Terrestrial frequencies were monopolized by public broadcasters.

Thrill Of Discovery Draws Biz To MIDEM Showcases

FROM THE CROWDS, lights, and buzz of the Palais des Festivals in Cannes, you could walk just a few hundred feet—and back a hundred years or so—to find the Roman Catholic church of Notre Dame de Bon Voyage tucked away on a side street. Inside, on the fourth evening of MIDEM showcases, the church was packed, with a new badge-wearing conventioners, but with townspeople from Cannes and environs, listening to a slight woman with a heavenly voice.

Of course, you might think a local audience would be drawn by an artist here with French repertoire. But the music sung by Sr. Marie Keyroux, accompanied by the enchanting drone of five male vocalists and Middle Eastern instrumentation, were Maronite chants rooted in the Syrian Orthodox church, from the earliest centuries of Christianity. Sr. Keyroux has captured this music on albums for the Harmonia Mundi label.

The performance proved not only how delightfully serendipitous the discovery of new music during MIDEM showcases can be, but also the increasingly international scope of the showcases, coordinated by MIDEM artistic director Cathy Bitton.

Herewith, a random sampling: While Mexicans account for the largest share of the 40 million or so visitors to Spain every year, according to the Spanish national copyright society SGAE, the nation's music has not always translated to the Spanish market. Two likely exceptions will be the Mexican rock band Mana and the Mexican-Indian quartet Cafe Tacuba. En route to support releases in Spain, the two acts signed to Warner Music Mexico staged an exuberant opening-night showcase at MIDEM, the first time artists from a Latin American market received such high-profile exposure at the conference... No longer content to be importers of Western pop, the major-label affiliates in Japan hope to produce home-grown talent acceptable to European and U.S. audiences. Witness the separate and tightly sets by Sony artist Nokko and MCA's Mari Hamada. Both offered dance-pop that has sold significantly in their native market, albeit with a particularly distinctive cultural flair... Hamada was part of the most stylistically and geographically unusual bill at MIDEM, courtesy of MCA. The Japanese star opened A Concert Trilogy, which also boasted Nashville's Trisha Yearwood (part of a major U.S. music presence this year) and Kim Wilde, who kicked off a "greatest hits" tour in Cannes and aptly closed her set with a cover of "Real Wild Child"... Coming off a

year when the platinum-plus U.S. sales of Dublin's Cranberries put many new British acts to shame, the Irish music business was riding the Irish wave. With powerhouse sets by veterans Sliff Little Fingers and

Energy Orchard, an Irish music showcase was highlighted by the sharp, muscular rock of the Stunning, with a new disc on Solo Records, and the lyrical trad-rock of the Alltimeothers, teaming sax, fiddle, and acoustic guitar on their CBM Records debut... South African jazz pianist Bheki Mseleku played the intimate venue of MIDEM's Jazz Club as part of a European theater tour to promote his new Verve Records album, "Timelessness." A moody,

marvelous performance with his trio at the Palm Beach Casino was marred only by the unfortunate juxtaposition of dance showcases booming through from an adjacent hall. Refitting its impact on the international pop scene lately, dance music enjoyed considerable focus in this year's showcase lineup. Germany's Culture Beat proved to have the live personality to back up the hits "Mr. Vain" and "Anything,"

while Italy's lovely Spagna showed off her vocals on a ballad that suggested potential beyond her uptempo style. Both Culture Beat and Spagna are Sony acts, incidentally... On a bill with Duran Duran and Eternal from the U.K. and U2 from the U.S., Liane Foly is the first French artist to appear at the annual MIDEM concert staged by EMI Music Publishing. Along with a track that stretched from a husky alto to an operatic soprano (well-showcased on her albums for Virgin Records in France), Foly also showed promising panache for singing in English. But her move to do so raises again the nagging question of how long the Anglo-American markets will require English-language repertoire to admit talented artists from the European continent and beyond... Detroit's compelling funk'n'roll band Majesty Crush didn't have the opportunity to play MIDEM; its U.S. record label, Chameleon Records, fiddled just as the band's debut disc, "Love Is" was garnering critical raves and alternative airplay. But the band gets the D.I.Y. award of this year's convention, with lead singer Dave Strouther working the Palais himself while on a European trip to get "Love Is" licensed abroad.

Home & Abroad is a biweekly column spotlighting the activity of the international music business and artists who are making new markets. Information may be sent to Thom Duffy, Billboard, 23 Ridgmont Street, London, WC1E 7AH, or faxed to 071-323-2311.

Germany's Alabama Marks 10th Year

■ BY ELLIE WEINERT

MUNICH—In a country where music shows on TV have become few and far between, it is an achievement. For one particular German program to be celebrating its 10th year on the air.

In 1984, "Live Aus Dem Alabama" (Live From The Alabama) started out as a regional broadcast from Munich-based Bayerischer Rundfunk and was soon picked up for nationwide broadcast via various regional channels.

The past decade has seen many successful youth-oriented music shows, such as video clip show "Formula 1" (BR) or "P.O.P." (BR), come and go. Meanwhile, "Live..." has managed to withstand three location changes due to venues being torn down or renovated. The Monday night show pre-

sents 50 minutes of music and features on current and sometimes controversial topics directed at adolescents. "Live..." has gained approximately 600,000 viewers nationwide and can be viewed across Europe via 3-SAT.

"Live..." has upheld a balance of presenting established acts while debuting upcoming talent. TV editor Jaergen Barz boasts, "We are proud to say that it has always been our ambition to present budding talent and keep ahead of trends. Many international acts such as the Cure, R.E.M., Henry Kravitz, Les Negresses Vertes, Manu Negra, UB40, the Nits, Candy Dulfer, Vaya Con Dios, Eros Ramazzotti, Gianni Nannini, Leo Lobo, and Roxette achieved their breakthrough in Germany by performing on our show. Upcoming local acts who have mean-

while become successful include Rap, Trio, Die Aertze, Camouflage, the Jeremy Days, Element Of Crime, Plan B, comedy group Erste Allgemeine Verunsicherung, and rock-rock musicians Handlinding and Hubert von Goisern, just to name a few."

Artists from all over the world have performed on "Live..." and the show itself has written a piece of music history. Veteran performers include Joe Cocker, King Crimson, Roger Chapman, Stevie Ray Vaughan, as well as bands such as Wet Wet Wet, Working Week, Style Council, and Herbie Hancock.

This year "Live..." will present acts such as Smashing Pumpkins, Swiss singer Stephan Eicher, Spain's Seguridad Social, and Berlin-based Luna Luna.

HOME & ABROAD



by Thom Duffy

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JAPAN (Music Label) 2/14/94

WEEK	DATE	GENRE	ARTIST	SONG	STATION
1	NEW	SINGLES	KOMO ANI YOSHI TSURUMETOMO ZARD	6 SAKURA	1
2	NEW	SINGLES	MY SWEET HOME KOTONO KIZUMU VICTOR	1	2
3	NEW	SINGLES	MY LITTLE GIRL YUKI TAKAHASHI	1	3
4	NEW	SINGLES	CHIEF OF HOSTESS 2K14 MUSIC	1	4
5	NEW	SINGLES	ROMANCHED KAMISAMA NOBUN HIROSE VICTOR	1	5
6	NEW	SINGLES	SHINJI GRADATION BAKU OGURO & BAKUMATSU	1	6
7	NEW	SINGLES	WINTER SONG KANA OKADA TRUE ONE	1	7
8	NEW	SINGLES	ANATADEKI MITSUMATSU MARI OGURO B	1	8
9	NEW	SINGLES	THE LAST NISHIOH THE TORABURY MUSIC	1	9
10	NEW	SINGLES	CROSS ROAD MR.CHILDEREN TOPS FACTORY	1	10
1	NEW	ALBUMS	KIKU KIKURARA CLOUDY HEART 2K14 MUSIC	1	1
2	NEW	SINGLES	SPARK 2K14 PUNCH	1	2
3	NEW	SINGLES	YUTAKA OGURI YUTAKA OGURI CHIZU	1	3
4	NEW	SINGLES	WAKING UP 1 3K14 MUSIC	1	4
5	NEW	SINGLES	KATSUMI HIROSE SUCCESS STORY VICTOR	1	5
6	NEW	SINGLES	KATSUMI SUPER BALLADE HIROSE K	1	6
7	NEW	SINGLES	DREAMING EYES 3K14 MUSIC	1	7
8	NEW	SINGLES	MARIKAI CAFE MUSIC BOA CULTURA	1	8
9	NEW	SINGLES	KUMIKO YAMASHITA BOLTA PUNCH 1 EAST	1	9

AUSTRALIA *—Lorraine B.*

AUS		UK		US	
WEEK		WEEK		WEEK	
SINGLES					
1	1	1	1	1	1
2	2	2	2	2	2
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96	96	96	96	96	96
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98	98	98	98	98	98
99	99	99	99	99	99
100	100	100	100	100	100

20	18	DAUGHTER PEARL. MIDNIGHT
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1	1	BEES	THE BEES GOES SO FAR SO CLOSE POLYGRAM/VERM
2	NEW	11	ALICE IN CHAINS JURY OF FOLIES COLUMBIA
3	NEW	2	MARSHALL CRAWFORD MUSIC BOX COLUMBIA
4	NEW	10	JAMES FLETCHER THE FLETCHER COMPANY
5	NEW	12	MICHAEL BOLTON THE ONE THING COMPANY
6	NEW	8	PEARL JAMS GOES TO HOLLYWOOD BANG WARRNE
7	NEW	4	THE BEETLES ELEGANT SLIMMING SHAG
8	NEW	6	FRANK JAMES VS. ETC.
9	NEW	3	MICHAEL CRAWFORD A TOUCH OF MUSIC...
10	NEW	9	BEE GEES VERY BEST OF THE BEE GEES POLYGRAM
11	NEW	5	BILL DOWD RIVER OF DREAMS COLUMBIA
12	NEW	13	BJORK DEBUT POLYGRAM
13	NEW	7	THE BLACK SABBATHS THE CHOSEN ONES COLUMBIA
14	NEW	11	SMASHING PUMPKINS SMASHING OPEN VERM
15	NEW	14	CROWDED HOUSE TOGETHER ALONE COLUMBIA
16	NEW	14	THE CRUEL SEA THE HONEYMOON IS OVER RHYOLACORD
17	NEW	15	JANIS JOPLIN JANET ON BOARD
18	NEW	20	THE BADOLYES GET ON BOARD MUSHROOM/VERM
19	NEW	19	CASE O'BREANO KATE O'BREANO & FRIENDS
20	NEW	15	U2 ZOZORRO POLYGRAM/VERM

NEW ZEALAND (RIAN

THIS WEEK	LAST WEEK	SINGLES
1	1	I CAN SEE CLEARLY NOW JIMMY CLIFF <small>CHANDOS</small>
2	2	WE'RE AIN'T CAREY SPARTAN <small>CHANDOS</small>
3	3	IT'S KEEPING RAINN' TONY MCLEAN <small>FEDERAL</small>
4	4	BREATHIN' AGAIN TONI BRAXTON <small>POISON</small>
5	5	ALL ABOUT LOVE BRIAN ADAMS <small>ROCK STEWART</small>
6	6	STUCK POLYGRAM
7	7	5,6,7,8,9,10 SHE WANTS A CUP OF BASE <small>BMG</small>
8	8	POPEYE THE SAILOR BOY <small>BMG</small>
9	9	COME TOO SOON MICHAEL JACKSON <small>BMG</small>
10	10	PLEASE FORGIVE ME BRIAN ADAMS <small>POISON</small>
11	11	NEW YOUR WOMAN YOUR CLIP USED <small>BMG</small>
12	12	ALBUMS
1	1	BRIAN ADAMS 50 SO FAR <small>POISON</small>
2	2	BARBARA CARP MUSIC BOX <small>BMG</small>
3	3	PEACE AT THE HEARTBEATERS GREATEST HITS <small>BMG</small>
4	4	MICHAEL BOLTON THE ONE THING <small>BMG</small>
5	5	PEASEY LAM <small>BMG</small>
6	6	BILLY JOEL RIVER OF DREAMS <small>SP</small>
7	7	SMASHING PUMPKINS DREAMS <small>BMG</small>
8	8	MICHAEL JACKSON THE ESSENTIAL <small>BMG</small>
9	9	TONI BRAXTON TONI BRAXTON <small>BMG</small>
10	10	MEAT LOAF BAT OUT OF HELL II <small>WARNER</small>

CANADA (The Record) 1/2

100	LAST WEEK	SONG	ARTIST
1	1	LOVE DIED	M. BOLTON COLUMBIA
2	2	THE POWER OF LOVE	C. ELLIOTT INC. (P)CANYON
3	3	DIETZ DANCE	INOTIS COLUMBIA
4	4	BEAT ME UP	KICKIN' IT HARD VAN DYKE
5	5	JURASSIC PARK	WEIRD AL YANOVICH AT&T
6	6	THOU SHALT MURDER	THE NEW POWER GENERATION
7	7	MISS YOU IN A HEARTBEAT	GEFF LEVY
8	8	INSIDE IN THE BRAIN	CYPRESS HILL COLUMBIA
9	9	THE POWER OF LOVE	C. ELLIOTT INC. (P)CANYON
10	NEW	DREAMTORY	JOHN DOMINO COLUMBIA
11	11	THE POWER OF LOVE	C. ELLIOTT INC. (P)CANYON
12	12	INTELLIGENT MARIJUA	CAFE CAFE COLUMBIA
13	13	WARRATA MAN	SACI'N PERLA NEW PLAYGROUND
14	14	THE POWER OF LOVE	C. ELLIOTT INC. (P)CANYON
15	NEW	THE POWER OF LOVE	C. ELLIOTT INC. (P)CANYON
16	NEW	CHOOSE	COLOR ME BADD COLUMBIA
17	17	ALRIGHT	IT'S ABOUT SEX COLUMBIA
18	18	FAMILY AFFAIR	SHABANG RING (P)CANYON
19	19	HEAR	MARIJUA CAFE CAFE
20	NEW	THE POWER OF LOVE	C. ELLIOTT INC. (P)CANYON
21	21	CELINE DIO	THE COLOURS OF MY LOVE (P)CANYON
22	22	LOVE DIED	M. BOLTON COLUMBIA
23	23	THE POWER OF LOVE	C. ELLIOTT INC. (P)CANYON
24	24	THE POWER OF LOVE	C. ELLIOTT INC. (P)CANYON
25	25	THE POWER OF LOVE	C. ELLIOTT INC. (P)CANYON
26	26	THE POWER OF LOVE	C. ELLIOTT INC. (P)CANYON
27	27	THE POWER OF LOVE	C. ELLIOTT INC. (P)CANYON
28	28	THE POWER OF LOVE	C. ELLIOTT INC. (P)CANYON
29	29	THE POWER OF LOVE	C. ELLIOTT INC. (P)CANYON
30	30	THE POWER OF LOVE	C. ELLIOTT INC. (P)CANYON
31	31	THE POWER OF LOVE	C. ELLIOTT INC. (P)CANYON
32	32	THE POWER OF LOVE	C. ELLIOTT INC. (P)CANYON
33	33	THE POWER OF LOVE	C. ELLIOTT INC. (P)CANYON
34	34	THE POWER OF LOVE	C. ELLIOTT INC. (P)CANYON
35	35	THE POWER OF LOVE	C. ELLIOTT INC. (P)CANYON
36	36	THE POWER OF LOVE	C. ELLIOTT INC. (P)CANYON
37	37	THE POWER OF LOVE	C. ELLIOTT INC. (P)CANYON
38	38	THE POWER OF LOVE	C. ELLIOTT INC. (P)CANYON
39	39	THE POWER OF LOVE	C. ELLIOTT INC. (P)CANYON
40	40	THE POWER OF LOVE	C. ELLIOTT INC. (P)CANYON
41	41	THE POWER OF LOVE	C. ELLIOTT INC. (P)CANYON
42	42	THE POWER OF LOVE	C. ELLIOTT INC. (P)CANYON
43	43	THE POWER OF LOVE	C. ELLIOTT INC. (P)CANYON
44	44	THE POWER OF LOVE	C. ELLIOTT INC. (P)CANYON
45	45	THE POWER OF LOVE	C. ELLIOTT INC. (P)CANYON
46	46	THE POWER OF LOVE	C. ELLIOTT INC. (P)CANYON
47	47	THE POWER OF LOVE	C. ELLIOTT INC. (P)CANYON
48	48	THE POWER OF LOVE	C. ELLIOTT INC. (P)CANYON
49	49	THE POWER OF LOVE	C. ELLIOTT INC. (P)CANYON
50	50	THE POWER OF LOVE	C. ELLIOTT INC. (P)CANYON

THIS	LAST	
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WEEK	SINGLES
1	THINGS CAN ONLY GET BETTER (DREAM) <i>FR</i>
2	BREATHE AGAIN (TONI BRAXTON) <i>LAUGH</i>
2	RETURN TO INDIGENCE (ENKA) <i>WASH</i>
4	POWER OF LOVE (THE NEW POWER GENERATION) <i>LA</i>
5	DEEPER LOVE (ARETHA FRANKLIN) <i>ARIZ</i>
6	ALL FOR LOVE (BRYAN ADAMS/ROB STEWART) <i>LA</i>
7	COME BABY COME (K' THE TRUTH) <i>BOHIO</i>
8	COME INTO US OF THE RAIN (WYNN MOFTEN) <i>LA</i>
9	MY HEART (THE NOTORIOUS B.I.G.) <i>REAL</i>
10	SWEET LULLABY (DEEP FOREST) <i>COLUMBIA</i>
11	MY HEART (THE NOTORIOUS B.I.G.) <i>CHILL</i>
12	I MISS YOU (HAWAIIAN) <i>LOPPORETTA</i>
13	WISHING CULTURE <i>BEA</i>
14	TWIST & SHOUT (CHAKA DEMUS & PLEERS) <i>MI</i>
15	CORNFILAKE GIRL (TORI AMOS) <i>W&W</i>
16	THE CRIMINAL MINDS (MUSIC) <i>LA</i>
17	NOW AND FORTHWARD (RICHARD MARX) <i>CAPITOL</i>
18	PERPETUAL DAWN (OUR BIG LIFE) <i>LA</i>
19	WON'T BE A JOKE (THE NOTORIOUS B.I.G.) <i>CHILL</i>
20	LINE UP (ELASTICA) <i>DECEPTIVE</i>
21	I LOVE MUSIC (ROZALLA) <i>LA</i>

22	23	LOWER JOE ROBE
23	NEW	WNY D MOB fea

24	37	NEW	HEY LADIES GET YOUR GLASSES FORWARDED
25	37	IT'S ALREADY GAT 3:10 BLOOMING	
26	37	NEW	16 I'VE GOT LOVE ETERNAL (C) 1994
27	37	NEW	NERVOUS BREAKDOWN (CARLEEN ANDERSON) C
28	37	NEW	SO IN LOVE WITH YOU TEXAS WESTERN
29	30	IMPOSSIBLE (CARTEL HOLLYWOOD PROJECT)	
30	14	THE RED STROKESMAN GOING DOWN (GARY BROOKS) LITERARY A	
31	25	THE MURDER'S GUT A: BASS BUMPERS (VERNON HENDERSON) C	
32	25	HERE I STAND BITTY MALLIN (BRILLIANT RECORDS)	
33	26	FOR WHOM THE BELL TOLLS (BET GILES) PPL	
34	26	NEW	16 FANTASIAL LOVE (JORDAN SPENCE) (HAROLD LOVE) L
35	26	NEW	16 LIFE BECOMING A LANDSLIDE (MARC STREIBER) PPL
36	37	NEW	16 NEUROLOGICA (CUD) A
37	24	NEW	16 CAN'T GET OUT OF BED THE CHARLATANS
38	24	NEW	16 DANCE AND RACE SHUFF DOGGY DOGS (WYNNIE) A
40	29	BELLS OF MY SLO-MOGLIN (SEE pg 6)	

GERMANY (Der Markt)

THIS WEEK	LAST WEEK	SONG	ARTIST
1	2	IF YOU BELIEVE, BRYAN ADAMS/ROCK STEWART	STING, ROSS
2	1	IT'S ALRIGHT (SEEK 17)	WETTERHEAD
3	1	THE SIGHT OF SEAS (SEEK 17)	WETTERHEAD
4	1	I GOT TO LET THE MUSIC GO (SEEK 17)	STAY
5	6	IT LOVE TWENTY SEVEN FEET	STAY
6	8	HAPPY PEOPLE	PRINCE, ITA, ROCK, featuring R. KELLY
7	7	ANYTHING CULTURE	BET STAY
8	5	TO DO ANYTHING FOR LOVE (BUT I WON'T)	THE 101
9	10	RETURN TO INNOCENCE	ENIGMA
10	14	BRIGHT IN THE NIGHT	BLACK & SPOON
11	10	THE 101	STAY
12	16	OMEN IN MIGHT	AFTER ELECTRO
13	18	GET-A-WAY	BLACK INTERIOR
14	15	PLEASE FORDSME (SEEK 17)	BRYAN ADAMS/ROCK STEWART
15	12	UNDER THE CHIMATIC FEET, RUHMAN	STAY
16	15	KATZKELLO, J.G. BOBO	STAY
17	16	THE 101	STAY
18	17	TAKENHOLD HELGE SCHNEIDER	ELECTRO
19	NEW	SCHREI NACH MICH	ANZIO, METROKINO
20	NEW	WHAT'S MY NAME	SARPEZ, DOGG

ALBUMS

[illegible]

THIS	LAST
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WEEK	ALBUMS
1	THEY ARE LOVING THE PINK... LEE WEST
2	CHARLIE BROOKS IN PICESE CAPS... LEE WEST
3	CHAKA DEKAY & PLIERS TEASE ME... THE VAMPIRES
4	MASS ROSS ONE WOMAN... THE WALLS
5	COLLECTIVE... LEE WEST
6	MARIAN CHASE MUSIC BOX... COLUMBIA
7	BRANDY ADAMS 50 FAR SO GOOD... NORTON
8	0 RMAN... LEE WEST
9	IN PEOPLE... ELEGANT SMOOTHNESS... ACCENTRO
10	BLIND... DUBBY... LEE WEST
11	SH CARROLL... LEE WEST
12	ZZ TOP ANTENNA... NORTON
13	PHIL COLLINS' ROTH'S RIDER... NORTON
14	CULTURE JAZZ SCENE... LEE WEST
15	MEAT LOAF BAT OUT OF HELL IS BURNING... NORTON
16	THEY ARE LOVING THE PINK... LEE WEST
17	THEY ARE LOVING THE PINK... LEE WEST
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100	THEY ARE LOVING THE PINK... LEE WEST

24	21	MEAT LOAF BAY
25	26	BEE-CEE, BITE

27	12	UNDERWORLD: NO GO BAGS WITH MY HE	MAN	JUNIOR 8/15/04
28	21	ELTON JOHN: QUIETLY (ROCK) (HOLLYWOOD)		
28	22	SOUL ASYLUM: GRACE DANCERS UNION (C)		
29	22	MICHAEL BOLTON: THE ONE THING COME		
30	25	CYPRESS HILL: BLACK SUNDAY (HOLLYWOOD)		
31	29	R & M: AUTOMATIC FOR THE PEOPLE (HOLLYWOOD)		
32	39	CROWDED HOUSE: TOGETHER AGAIN (HOLLYWOOD)		
33	47	SWING SATTA SWING: NO LIMIT		
33	NEW	PEARL JAM: VS. ETC.		
33	NEW	STING: TEN SUMMERS TALES (MAN)		
33	NEW	SHUT IT 17		
33	NEW	RED HOT CHILI PEPPERS: BLACK SUGAR (MAN)		
33	NEW	MADGE (HOLLYWOOD)		
33	NEW	ENIGMA: UNBESIC AD (HOLLYWOOD)		
33	NEW	GABRIELLE: FIND YOUR WAY (HOLLYWOOD)		
40	37	ROLLING STONES: JUMP BACK 71-93 (HOLLYWOOD)		

ITALY (Musica e Gecchi)

TWO LAST WEEK		SINGLES	
1	4	1	THE RHYTHM OF THE NIGHT CORONA
2	1	2	ALL FOR LOVE BRYAN ADAMSON STEW STRING ARMY
3	2	3	PLEASE FORGIVE ME BRYAN ADAMSON
4	3	4	POSITIVE (VIDEO) JEFFREY MORGAN
5	2	5	LIVING ON MY OWN FREJOQUE MERRY
6	5	6	STAY LIZ ALLEN
7	6	7	COME BABY COME BABY
8	7	8	ANIMATIONS PARADE CANNED
9	NEW	9	LA PASTELLA DEL FUEGO HORRATO CUE
10	NEW	10	U GOT 2 LET THE MUSIC KAPPA MEDIA
		ALBUMS	
1	2	1	JOVANNOTTI LORENZO L'AMORE UN FILM
2	1	2	BRYAN ADAMSON SO FAR SO GOOD
3	3	3	FRANCESCO GUCCINI PARNASSIUS GUCC
4	4	4	FREDDIE MERCURY REUNIONS PARNASS
5	5	5	FRANCESCO DE SIMONE JACQUARD
6	6	6	LUCIO DALLA MENINA PRESSION
7	6	7	VARIOUS MIXING IN ACTION
8	7	8	VARIOUS DISCO JAZZ MUSIC
9	NEW	9	LETITIA RE DEL SILENZIO GDO
10	NEW	10	RENZO ARNONE E L'ORCHESTRA NAPOLI

PONTI & CO.

SPAIN		(TV/MP) 5/29/94
TWIS	LAST	
1	5	SINGLES
2	6	SATURDAY NIGHT WHIFFED GINGER
3	9	POEM WITHOUT WORDS TERMINAL NA
4	1	EXPERIMENTA CASTILLA D. B. NA
5	2	LA TIENRIGUEA CHIMO BAYO MAR M
6	4	DUM DA DUM MELODIE MC HIGH
7	8	EL HOMBRE CASTILLA D. B. NA
8	3	HERES JONHNE HOGCH VOGCH ANGE
9	7	MATTO MATTO E. SYSTEM NA NA
10	10	MULICAR BAYO B. JOYCH NA NA
11	11	THE RHYTHM OF THE NIGHT CORONA
12	12	ALBUMS
1	1	GLORIA ESTEFAN MI TIERRA CH
2	2	CORO MONTE MONTE DE SILOS O
3	3	GREGRORIANOS MONTE DE SILOS O
4	4	BRYAN ADAMS SO FAR SO GOOD
5	5	BEATLES 1956-1966 CH
6	6	CELTAS COROS TRANQUILLO MARTE
7	7	JOHN COLLINS RODE RIDGES
8	8	ELTON JOHN DUTTS CH
9	9	UMAD PROGRES AND LES WICH
10	10	CORRO DUM CORRO DUM PRATA
11	11	BEATLES 1967-1970 EN

[illegible]

THIS WEEK		LAST WEEK		SINGLES	
1	1	1	1	1	IK WIL NIET DAT JE LIEGT PAUL DE VRIES
2	2	2	2	2	NEVER ALIVE 2 BROS. ON THE 4TH FLOOR
3	3	3	3	3	THE SIGN ACE OF BASE WESLA
4	4	4	4	4	ALL FOR LOVE BRYAN ADRIANO STEW
5	5	5	5	5	STING AND
6	6	6	6	6	LA SOLITUDE LAURA PAUSINI COGNARD
7	7	7	7	7	ANYTHING CULTURE BERT DANCEPOP
8	8	8	8	8	BASE THE FIRST HUGO
9	9	9	9	9	THE FIRST AND SHOUT CHAKA DEMUS & PLIN
10	10	10	10	10	RETURN TO INNOCENCE ENIGMA VIBE
					I GOT YOU BASE CHEER WITH BEAVIS AND
					HEAD OFFER
				ALBUMS	
1	1	1	1	1	PAUL DE LIEUX/PLUFFEY VERBORGEN
2	2	2	2	2	BRYAN ADRIANO SO FAR SO GOOD
3	3	3	3	3	RENE FROGER THE POWER OF PASSION
4	4	4	4	4	LAURA PAUSINI LAURA PAUSINI COGNARD

5	7	AGE OF BASE
6	6	AEROBICITY

7	8	ENIGMA THE CROSS OF CHANGES	virgin
8	5	BLOOM DEBUT THROUGH DARKNESS	virgin
9	10	TAKE THAT THE MESSY TRAIL	virgin
10	9	MARTIN CAREY MUSIC BOX COLLECTION	virgin
HONG KONG (IFPI Hong Kong Group) 1/30/94			
THIS WEEK	LAST WEEK	ALBUMS	
1	NEW	ANDY KONG: WILD CITY	WARNER MUSIC
2	NEW	SAMMI CHENG: (BE) REVENGE, CAPITAL, ART	WARNER MUSIC
3	5	TONY LEUNG ONE HEART IN ONE LIFE	NEW
4	NEW	JACKY CHEUNG: WAI FUN U UNTIL MY SEVENTEEN	polygram
5	NEW	VARIOUS REUNITES ANNOUNCEMENT AT SEVENTEEN 2	polygram
6	1	ANDY LAU FALLING IN LOVE	WARNER MUSIC
7	3	JACKY CHEUNG: JACKY CHEUNG '93 LOVE	polygram
8	2	JACKY CHEUNG: BLESSING	polygram
9	6	ANDY KONG: START FROM ZERO	capital
10	4	GRASSHOOPER: TOGETHER WITH YOU	capital

BILLBOARD FEBRUARY

HITS OF THE WORLD CONTINUED

EUROCHART HOT 100 2/12/94 MUSIC & MEDIA

THIS WEEK	LAST WEEK	SINGLES
1	1	ALL FOR LOVE BRYAN ADAM/ROD STEWART/STING AM
2	2	THE SIGN ACE OF BASE MESA
3	13	RETURN TO INNOCENCE ENIGMA VIRGIN
4	7	U GOT 2 LET THE MUSIC CAPPELLA WEA
5	6	THINGS CAN ONLY GET BETTER DANCY DANCY
6	7	U GOT 2 LET THE MUSIC CAPPELLA WEA
7	8	IT'S ALRIGHT LAST 17 YEARS
8	9	PLEASE FORGIVE ME BRYAN ADAM AM
9	15	IN YOUR ROOM DEPECHE MODE
10	10	I DO NOTHING FOR LOVE (BUT I WANT) DO THAT! MEAT LOAF VIRGIN
11	11	THE RETURN TO INNOCENCE ENIGMA VIRGIN
12	12	I MISS YOU HADAMANT COGNAC
13	11	BASE TALK THAT RCA
14	14	THEY'RE BACK AGAIN DEMUS & PLUMES MARCO
15	14	COME BABY COME GET ME HOT
16	15	CRIVIN' AEROSMITH GEMINI
17	16	GET-A-WAY MAKE IT MOVE
18	18	CONVULSIVE GIRL TORI AMOS LAST WEST
19	19	NOW AND FOREVER RICHARD MARX CANTATA
20	20	IT'S LOVE TWENTY-4 SEVEN HEDIS
ALBUMS		
1	1	BRYAN ADAM & FAR SO GOOD AM
2	2	THE COLLINS BOTH SIDES VIRGIN
3	3	MEAT LOAF BAT OUT OF HELL B VIRGIN
4	4	ENIGMA THE CROSS OF CHANGES WEA
5	5	BLOOM DISCOURAGED LITTLE WOMAN
6	6	ELTON JOHN DUE TO THE MUSIC
7	7	MARINAR CAME MUSIC BOX COLUMBIA
8	8	GUNS N' ROSES THE SPAGHETTI INCIDENT! GEMINI
9	9	AEROSMITH GET A GRIP GEMINI
10	10	ALICE IN CHAINS AR FIVE FINGER COLUMBIA
11	11	THE SIGN ACE OF BASE MESA WEA
12	12	TIME THAT THERE'S CHANGES RCA
13	13	THE RETURN TO INNOCENCE ENIGMA VIRGIN
14	14	THE ULTIMATE COLLECTION WEA
15	15	ACE OF BASE HAPPTNY NATION WEA
16	16	IN PEOPLE ELEGANT LIVING INCORPORATION
17	17	FRANK SINATRA DUE TO THE MUSIC
18	18	POLLING STONES AKA 71-73 VIRGIN
19	19	MEAT LOAF HITS OUT OF HELL B VIRGIN
20	20	PET SHOP BOYS VERY FRACTIONAL

NORWAY (OVERDENS CASH Norway) 2/12/94

THIS WEEK	LAST WEEK	SINGLES
1	1	ALL FOR LOVE BRYAN ADAM/ROD STEWART/STING AM
2	2	DECEMBER CARNEY SONY
3	3	CRIVIN' AEROSMITH GEMINI
4	4	JUST MISSED THE TRAIN THREE REIN EW
5	5	THE SIGN ACE OF BASE MESA WEA
6	6	U GOT 2 LET THE MUSIC CAPPELLA WEA
7	7	FRIENDS LITTLE GEMINI
8	8	ELTON JOHN DUE TO THE MUSIC WEA
9	9	NOW AND FOREVER RICHARD MARX CANTATA
10	10	THE RETURN TO INNOCENCE ENIGMA VIRGIN
ALBUMS		
1	1	THREE REIN PROCKERS KEEPERS EW
2	2	PRIMA VERA DISCOURAGED LITTLE WOMAN
3	3	MARINAR CAME MUSIC BOX COLUMBIA
4	4	THE RETURN TO INNOCENCE ENIGMA VIRGIN
5	5	VARIOUS MUSIC MESA WEA
6	6	ZZ TOP ANTENNA RCA
7	7	VARIOUS ASSCULT MUSIC 9 WEA
8	8	ALICE IN CHAINS AR FIVE FINGER SONY
9	9	BOOM! DISCOURAGED LITTLE WOMAN
10	10	BRYAN ADAM & FAR SO GOOD AM

BELGIUM (OFFICIAL BELGIUM) 2/12/94

THIS WEEK	LAST WEEK	SINGLES
1	1	ALL FOR LOVE BRYAN ADAM/ROD STEWART/STING AM
2	2	IT'S A LOVING THING CB MILLER BITE RECORDS
3	3	PLEASE FORGIVE ME BRYAN ADAM AM
4	4	ANYTHING CULTURE BEAT SONY
5	5	U GOT 2 LET THE MUSIC CAPPELLA WEA
6	6	A WHOLE NEW WORLD REGINA BELLE/PAUL
7	7	IT'S ALWAYS BEEN THERE VOICING RCA
8	8	ERK ARK ALS TAKEN VAN LEEVENHOL 94
9	9	U GOT 2 LET THE MUSIC CAPPELLA WEA
10	10	IN YOUR ROOM DEPECHE MODE
ALBUMS		
1	1	DANA WINNER DISCOURAGED LITTLE WOMAN
2	2	BRYAN ADAM & FAR SO GOOD AM
3	3	ROCK VOICES WILL ALWAYS BE THERE RCA
4	4	FREDERICKS GOLDMAN JOHN ROSS COLUMBIA
5	5	STEP BACK YOURSELF
6	6	AEROSMITH GET A GRIP GEMINI
7	7	VARIOUS ASSCULT MUSIC 9 WEA
8	8	ANTHONY KANG JE DE DIE VOUS COLUMBIA
9	9	ADAMO COMME TOULOURS EW
10	10	DIANA ROSS ONE WOMAN - THE ULTIMATE COLLECTION EW

IRELAND (OFFICIAL IRELAND) 2/12/94

THIS WEEK	LAST WEEK	SINGLES
1	1	ALL FOR LOVE BRYAN ADAM/ROD STEWART/STING AM
2	2	THINGS CAN ONLY GET BETTER DANCY DANCY
3	3	RETURN TO INNOCENCE ENIGMA VIRGIN
4	4	COME BABY COME GET ME HOT
5	5	IT'S ALRIGHT LAST 17 YEARS
6	6	ANYTHING CULTURE BEAT SONY
7	7	NOWHERE THERE'S A PLACE
8	8	THE RED STEAKHOUSE! GOING DOWN GARTH
9	9	CONVULSIVE GIRL TORI AMOS LAST WEST
10	10	SHREK THE MUSIC OF JOHN BRATTON WEA
ALBUMS		
1	1	CAMBERBERRY ANYBODY ELSE IS DOING IT, SO
2	2	ORIGINAL SOUNDTRACK IN THE NAME OF THE WATHER
3	3	MARINAR CAME MUSIC BOX COLUMBIA
4	4	CRIVIN' AEROSMITH GEMINI
5	5	TORI AMOS UNLEASH THE PINK CATS WEA
6	6	COME BABY COME GET ME HOT
7	7	PLEASE FORGIVE ME BRYAN ADAM AM
8	8	NANCY GRIFFITH BEST OF RCA
9	9	BURIN OUTSTAY MURPHY
10	10	TOM PETTY & THE HEARTBREAKERS GREATEST HITS RCA

DENMARK (OFFICIAL DENMARK) 2/12/94

THIS WEEK	LAST WEEK	SINGLES
1	1	ALL FOR LOVE BRYAN ADAM/ROD STEWART/STING AM
2	2	THE SIGN ACE OF BASE MESA WEA
3	3	THE RETURN TO INNOCENCE ENIGMA VIRGIN
4	4	THE RETURN TO INNOCENCE ENIGMA VIRGIN
5	5	THE STYLE AND INVENTION ALBUM BUCHANAN THOMAS WEA
6	6	PLEASE FORGIVE ME BRYAN ADAM AM
7	7	THEY'RE BACK AGAIN DEMUS & PLUMES MARCO
8	8	IN YOUR ROOM DEPECHE MODE
9	9	MOVE ME BASE ELEMENT EW
10	10	WHYNOTS MY MUSIC SHOP DOGG WEA
ALBUMS		
1	1	THE CROSS OF CHANGES WEA
2	2	BRYAN ADAM & FAR SO GOOD AM
3	3	DIANE ARABE SONY
4	4	CRIVIN' AEROSMITH GEMINI
5	5	GET A GRIP AEROSMITH GEMINI
6	6	ZAPP ZAPP & BUTTERFLY WEA
7	7	THE RETURN TO INNOCENCE ENIGMA VIRGIN
8	8	ACE OF BASE HAPPTNY NATION WEA
9	9	ELTON JOHN DUE TO THE MUSIC WEA
10	10	GUNS N' ROSES THE SPAGHETTI INCIDENT! GEMINI

SWITZERLAND (OFFICIAL SWITZERLAND) 2/12/94

THIS WEEK	LAST WEEK	SINGLES
1	1	ALL FOR LOVE BRYAN ADAM/ROD STEWART/STING AM
2	2	THE SIGN ACE OF BASE MESA WEA
3	3	U GOT 2 LET THE MUSIC CAPPELLA WEA
4	4	PLEASE FORGIVE ME BRYAN ADAM AM
5	5	THE SIGN ACE OF BASE MESA WEA
6	6	THE SIGN ACE OF BASE MESA WEA
7	7	THE SIGN ACE OF BASE MESA WEA
8	8	THE SIGN ACE OF BASE MESA WEA
9	9	THE SIGN ACE OF BASE MESA WEA
10	10	THE SIGN ACE OF BASE MESA WEA
ALBUMS		
1	1	STAYING ALIVE HARD BOW
2	2	ZZ TOP ANTENNA RCA
3	3	BRYAN ADAM & FAR SO GOOD AM
4	4	MEAT LOAF BAT OUT OF HELL B VIRGIN
5	5	ELTON JOHN DUE TO THE MUSIC WEA
6	6	ENIGMA THE CROSS OF CHANGES WEA
7	7	MEAT LOAF BAT OUT OF HELL B VIRGIN
8	8	THE SIGN ACE OF BASE MESA WEA
9	9	THE SIGN ACE OF BASE MESA WEA
10	10	THE SIGN ACE OF BASE MESA WEA

ARGENTINA (SCAPFI) 2/12/94

THIS WEEK	LAST WEEK	SINGLES
1	1	JOSE LUIS RODRIGUEZ RAZONES PARA UNA CONSCIENTIA
2	2	JOSE LUIS RODRIGUEZ RAZONES PARA UNA CONSCIENTIA
3	3	LOS FANGUOS CADILLACS VAGOS VAGOS SONY
4	4	MIS MIGUEL ARRES WEA
5	5	ENIGMA THE CROSS OF CHANGES WEA
6	6	NANCY ARRES WEA
7	7	MIS MIGUEL ARRES WEA
8	8	MIS MIGUEL ARRES WEA
9	9	MIS MIGUEL ARRES WEA
10	10	MIS MIGUEL ARRES WEA

MUSIC CASE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

NEW ZEALAND: Dean Hapeta is a young Maori rapper from a grim suburb north of the capital, Wellington. He put the music business on alert four years ago when he released the tough-minded rap track "E Tu" with his band the Upper Half Punks. Working at the flimsy end of race relations between the Indigenous Maori people and "pakeha" (European) culture, Hapeta hasn't pulled any punches, and an association with the Nation Of Islam—reinforced when he visited and performed in Chicago—has made him even more controversial. But Hapeta is an astute businessman, and after a series of successful reggae-hop singles, he has formed his own production company, re-emerging under the name E Tu while still keeping the Posing logo. His latest single, "Whakaloata" (To Make One), isn't destined to win much radio play. An uncompromising attack on cultural imperialism, it incorporates verses in Maori alongside fragments of speeches by the Nation of Islam ministers Louis Farrakhan and Dr. Khalid Muhammad. Released to acknowledge the year of indigenous peoples, "Whakaloata" is bristly, aggressive, and confirms Hapeta's function as a conduit for the radical ideas that exist in some sections of Maori society. All of which makes his proposed short film, "Wise Up"—for which he has just received financing from the New Zealand Film Commission—one of the more intriguing prospects on the cultural horizon.

GRAHAM REID

PORTUGAL: Maria Teresa De Noronha, one of the most important fado singers of the century, died last July. Born to an aristocratic family in 1915, she was the last of the great amateur fado performers. Her closest rival, Amalia Rodrigues, was a professional, and between them they were the best there was. Among many tributes paid to the much-loved, and now much-missed, Teresa was a special performance at the annual Grande Noite de Fado last June, just before she died. Now Lisbon-based record company CMJ/Valentim de Carvalho has released an album dedicated to Maria Teresa, called "Tradicão" (Tradition), which features some of her best songs interpreted by her nephew Vicente D Camara and grandsons Jose Da Camara and Nuno Da Camara Pereira, all top fado singers. The album includes such classic fado songs as "Saudade Daquele," "Desengano," "Outono" (in fado-tango), and "Fado Cinco Estrelas," the latter sung by all three together. The origins of fado—a genre that first became popular in Lisbon and is now to Portugal what flamenco is to Spain—have always been uncertain. But as Eduardo Souto writes in his outstanding book "Labial O Fado E Os Fadistas," there were performed by the French troubadours and jesters who journeyed to Portugal in previous centuries when there were close ties between the French and Portuguese nobility.

FERNANDO TENENTE

JAPAN: One of the spiciest albums to come out of this country recently in "silence," a collection of avant-garde/ambient pieces on the Wacoal Art Center's Newnic label. Subtitled "a quiet manifestation of the future," the album features tracks by Paul Bley, Can, Alumnus Holger Cruick, and Simon Fisher with Derek Jarman, alongside Japanese artists such as Masumi Nagasawa, who plays a John Cage composition, and Tamami Tono. The latter performs a piece on the sho, a traditional Japanese instrument that looks like a mouth organ with 17 pipes, two of which are mute. For the most part, the music on "silence" is appropriately austere, but there are a couple of tracks that are more than a little noisy. "Silence" is a "dolphin expert and psychodelic researcher," describes an encounter with two beings of superior intelligence. Definitely thought-provoking. While "silence" may not be to everyone's taste, it's recommended that you read the accompanying book prepared to put out such weird and wonderful stuff even if it doesn't have a hope of achieving commercial success.

STEVE MCCLURE

IRELAND: First the record, then the tour, now the book. "A Woman's Heart" (Dara), the compilation that has outsold all indigenous discs in recent years (250,000 copies), has already inspired a series of all-Ireland concerts. Now a book of the same name is published by the O'Brien Press. Author Eddie Rowley interviewed the album's six performers—Mary Black, Frances Black, Dolores Keane, Eleanor McEvoy, Maurs O'Connell, and Sharon Shannon—as well as two other prominent singers, Cinnamon's Mary Brennan and Mary Coughlan. He cuts through the glamour and glitz to show the realities of life on the road and analyzes the impact of these women on Irish music. The singers recall their childhoods and musical influences, discuss their relationships, careers, and love lives, and consider how they have affected their art. "A Woman's Heart" is available in the U.S. from Irish Books Media in Minneapolis, and from Dufour Editions in Chester Springs, Pa.

KEN STEWART

SPAIN: Tango is, of course, Argentinian through and through. But for 10 years a Madrid-based group called Malevaje has dedicated itself to playing a rock-tinged version of the music that originated among the low-life of Buenos Aires. Malevaje (meaning "banditry" in South American Spanish) is the brainchild of Madrid-born singer Antonio Bartrina, whose grandparents were in Argentina and who has constantly played tango since he was an adolescent. He's a double bass, violoncello, piano, bandoneon (tango accordion), violin, and percussion, and accompanied by a seductive dancer, the 37-year-old Bartrina recently gave an electrifying performance at a televised concert in front of a 3,000-strong crowd in a major Madrid theater. "We've played in dance for 10 years and toured France, Italy, and Switzerland, but this is our high spot so far," Bartrina said. "Madrid is a very tango city. Here, too, there's a lot of cocky innocence. The Argentine 'malevaje' [malefactor] has much in common with the Madrid 'chulapo' [spiv]." Malevaje presented its sixth album at the concert, "Va Cayendo Gente Al Balde" (People Falling To The Dance).

HOWELL LLEWELLYN

RETAILERS EXPAND DESPITE RECESSION

(Continued from page 12)

its fourth Megastore, Feb. 24 in the basement of the Maxwell department store near Ikebukuro's west exit.

Virgin Megastores Japan GM Mike Inman says the new outlet will cover 150,000 square feet, will stock about 150,000 CDs, and will feature a bookstore, a cafe, and a DJ booth.

"It was a golden opportunity," he says. "We can use the whole basement of the Maxwell store. It has a similar feel to our Shinjuku store, though we're not expecting the same kind of volume."

Inman says he expects Virgin Megastores Japan, a 50-50 joint venture with Marui, to rack up the equivalent of about \$100 million in sales by the end of 1994. The other two foreign chains have had sales in the tens of millions.

Competition in the Ikebukuro area for record buyers' hard-earned yen promises to be intense, as the foreign chains and major Japanese retailer Waco, which has a large store on the east side of the station, square off despite Japan's worst postwar recession.

Meanwhile, four stops down the line Tokyo's Shinjuku, HMV will open a 8,800-square-foot store June 16 on the sixth floor of the My City shopping complex adjoining Shinjuku Station, Japan's busiest commuter terminal.

The new HMV outlet, the U.K.-based chain's eighth in Japan, will carry about 150,000 CDs and will be in direct competition with Virgin and Tower's Shinjuku stores.

HMV Japan president Chris Walker

says the company plans its first foray into western Japan in October or November, with a store of about 10,000 square feet in Osaka's Shinsaibashi district.

Walker says HMV's plan to open four stores a year is "pretty much on track, although it was a quiet 1993, mainly because we're getting tougher on rents because of the recession."

"We're happy with all our sites," he says, discounting rumors that HMV's Japanese operation is in trouble. "Business was up strongly last year, despite the recession."

Walker says HMV plans to open a store in the central Japanese city of Nagoya later this year, and also is negotiating for two sites elsewhere.

Virgin plans to open its fifth Megastore in the western city of Hiroshima in April. The 10,000-square-foot outlet will occupy the sixth floor of a building being constructed by department store Sogo and Nippon Telegraph and Telephone.

Tower, meanwhile, plans to leave its current 5,800-square-foot location in Hiroshima for a 7,800-square-foot site in April. It also is expanding its store in Himeji, between Kobe and Hiroshima, to 6,000 square feet.

And Virgin's 13 Japanese Megastores, in Kobe, is set for a September opening. Inman says the chain also is looking to open a store in the northern city of Sapporo either by the end of this year or in early 1995.

Rankin Family Leads Juno Nominees Group, Up For 4 Trophies, To Perform At Ceremony

■ BY LARRY LeBLANC

TORONTO—With four Juno nominations, EMI Canada's the Rankin Family leads the pack of nominees for Canada's 23rd annual Juno Awards, to be held March 20 at the O'Keefe Centre in Toronto.

The Celtic-rooted, Cape Breton-based group has been nominated for top single for "Fare Thee Well Love," as well as group, country, group duo, and Canadian entertainer awards.

Runners-up in 35 Juno categories with three nominations each are Rush, Snow, Roch Voisine, Céline Dion, the Tragically Hip, Jann Arden, Leonard Cohen, and classical ensemble Tafelmusik.

The two-hour program, to be televised nationally by CBC-TV, will feature performances by the Rankin Family, Voisine, Dion, Snow, and LARRY LeBLANC. In addition, there also will be a lengthy Rush tribute honoring the trio's Hall of Fame induction, and a reggae, and aboriginal music segments.

"The show is going to be real sold in terms of the number of [musical] impressions, and the number of exposures for mainstream and rising Canadian stars," says Dave Charles, president of the Canadian Academy of Record Arts and Sciences, which is co-producing the event with CBC-TV. "There will be more musical moments than last year."

The Rush tribute is going to be the centerpiece of the show," says executive producer John Brunton.

While there might be more music on this year's awards, key performance spots, as at previous Junos, are conservative choices. However, with last year's musically conservative TV program bringing in 2.2 million viewers, the highest rating in the award's history, and pulling the show out of a six-year viewer slump, organizers are understandably open to make few changes. Returning to lead the program are last year's production team of Brunton and director Jan Tostert.

Acknowledging the event's continued conservative stance, Charles stresses that the program also will feature ample spotlighting of fringe acts. "Into every [commercial] spot feature, there's going to be a new artist feature," he says. "We're going to have [documentary-style] film bumpers going into all the spots featuring a lot of the groups playing at the Canadian Music Week here. We also hope to have some live segments as well."

At the Feb. 8 Juno announcement of nominees here, Juno organizers weren't able to announce in 1993, "admits Charles. "We've tried four or four options but none have worked out due to movie commitments."

Whoever acts as host, a decision which is expected to be announced shortly, his or her role will be far more limited than in previous

years. "We want to take the emphasis off the host," says Charles. "We've realized we need someone who's going to be a quarterback and make sure the show runs smoothly."

Among the expected battles for this year are: the top group category in which the Rankin Family, Moxy Frévo, Blue Rodeo, the Jeff Healey Band, and Rush will compete, top female, with Dion, Rita MacNeil, Sarah McLachlan, Anne Murray, and Alanah Myles fighting it out; and the Canadian Entertainer award with Barenaked Ladies, Dion, the Rankin Family, the Tragically Hip, and Michelle Wright going head-to-head.

One aspect of the Junos is that nominee lists are maddeningly erratic due to varied category restrictions and convoluted nominating procedures. Despite still being a streamlining of the categories and nominating procedures this year, including new categories for aboriginal

'The show is going to be solid in terms of the exposure for mainstream and rising Canadian stars'

original, reggae, blues/roots, and classical choral music, the final nominee list still has its share of what would seem to be omissions.

Among the eye-raisers this year: Barenaked Ladies failed to make the nomination for the first time in years, not even a top single nomination for his chart-topping hit, "The Forgiveness Man." It failed to meet Juno nomination criteria, based on year-end chart statistics from the music trade The Record.

Despite leading the Grammy Awards with seven nominations, Victoria, British Columbia-born David Foster was shut out of Juno honors.

While Arista country singer Wright is nominated for Canadian Entertainer, and her single "He Would Be Sixteen" is nominated for top single, she was deemed ineligible for country female vocalist because the title wasn't available as a commercial single.

In addition, despite having the two top-selling domestic albums in Canada last year, according to The Record, and despite being nominated for top album, the Canadian Entertainer award (the sole Juno voted by fans), the Tragically Hip and Barenaked Ladies are shut out of top album and top group awards. While the Tragically Hip has a nomination for best-selling international/domestic album for "Fully Completely" and a top single nomination for "Courage," the Bare

naked Ladies are entirely shut out of industry nominations.

Perhaps both groups can empathize with Rush which, despite its Hall of Fame honor this year, has failed to capture the top group award since 1978. Also, the 19-year-old Arista trio has never won a Juno for top album.

Here is a partial list of 1994 Juno nominees:

• **Male:** *Canadian entertainer:* Barenaked Ladies, Céline Dion, the Rankin Family, the Tragically Hip, Michelle Wright.

• **Group:** Blue Rodeo, the Jeff Healey Band, Moxy Frévo, the Rankin Family, Rush.

• **Female:** Céline Dion, Rita MacNeil, Sarah McLachlan, Anne Murray, Alanah Myles.

• **Male:** Sir Clive, Daniel Lanois, John McVie, Snow, Roch Voisine.

• **Album:** "12 Inches Of Snow," Snow (EastWest); "The Yarns," Leonard Cohen (Columbia); "Harvest Moon," Neil Young (Reprise); "Gimme Shelter," The Rolling Stones (Star); "Rocking Horses," Alanah Myles (Atlantic).

• **Single:** "Courage," the Tragically Hip (MCA); "Fare Thee Well Love," the Rankin Family (EMI); "Harvest Moon," Neil Young (Reprise/Warner); "The World Be Siden," Michelle Wright (Arista); "Love Can Move Mountains," Neil Young (Reprise).

• **Country female:** Joan Kennedy, Anne Murray, Anita Parris, Shania Twain, Cassandra Velasco.

• **Country male:** Joe Feeney, George Fox, Ron Haynes, Charlie Major, Jim Witter.

• **Country group/duo:** The Blue Shades, Cassandra Velasco and Russell deCaria, One Horse Band, the John Brothers, the Rankin Family.

• **Songwriter:** Jan Arden, Leonard Cohen, Jim Cuddy/Greg Keir (Blue Rodeo), Sarah McLachlan, Jane Siberry.

• **Producer:** Ed. Lang/Brian Ross, Daniel Lanois, Geddy Lee, Alan Uffson, and Neil Peart (Rush); Jane Siberry, Steven MacKinnon & Macd.

• **Best new solo artist:** Jan Arden, Mary MacGarry, Joe Major, Mario Pelchat, Jim Witter.

• **Best new group:** Anonymous, The Odds, Shania Twain, the Walters.

• **Best-selling francophone album:** "Album du Peuple, Tome 2," François Perusse (Tricard); "Ca Va Bien," Kathleen (Columbia); "Sensations," Laurence Labrecq (Audiogram); "Toujours," Roch Voisine; "Pelchat," Mario Pelchat (Columbia).

• **Best-selling album (foreign/domestic):** "Bat Out of Hell II, Back into Hell," Meat Loaf (MCA); "The Best of Whitney Houston (Atlantic); "Fully Completely," the Tragically Hip (MCA); "Get a Grip," Aerosmith (Geffen); "Keep the Faith," Bon Jovi (Mercury/Jamco).

• **Best new artist:** The Odds.

• **Walt Griesbach Special achievement award:** John Mills.

PARALLEL IMPORTS

(Continued from page 14)

per, have argued that parallel imports, if carried out legally, are a check against price-fixing by industry cartels. A Straits Times editorial said, "Even copyright laws were being framed in 1961, changes were made to permit parallel imports. The probability is strong that consumer choice will take precedence, which is at it should be."



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NRM Reports Jump In Net Income Comp-Store Gain Not Enough For Teitelbaum

■ BY DON JEFFREY

NEW YORK—With sales up and costs under control, National Record Mart Inc. reports that net income rose 20.5% in the third fiscal quarter, to \$2.6 million from \$2.1 million a year earlier.

For the three months that ended Dec. 25, the Carnegie, Pa.-based operator of 117 music stores says net sales increased 9.8%, to \$30.1 million from \$27.4 million in the same period the year before. Sales for stores open at least a year were up 4% in the quarter.

But Bill Teitelbaum, chairman of the company, says he is not pleased with the 4% increase. "I was expecting comps to be higher," he says. "My expectation was that the new-release schedule for the calendar fourth quarter would be very strong... but there were no 'Bodyguards.'" The year before, the soundtrack to "The Bodyguard" was topping the album charts and delighting retailers.

In the last quarter, operating income (before interest, taxes, depreciation, and amortization) rose 13.3%, to

\$5.1 million from \$4.5 million.

Although profits were up, the gross profit margin in the quarter fell to 39.5% of sales from 40.1% the year before. The company attributes the drop to 20% of a higher proportion of sales from CDs, which carry lower margins than cassettes. For the six-month period that ended Dec. 25, CDs accounted for 59.5% of total sales, compared with 47.7% a year earlier.

Cost controls enhanced profits. Selling, general, and administrative expenses as a percentage of sales fell to 22.3% in the quarter from 23.4% the year before. Teitelbaum says, "We're very cognizant of controlling costs, especially where gross margins are being attacked." He mentions personnel costs at headquarters and occupancy expenses as areas in which savings were made. "The lease itself is the easy part," he adds. "It's the extra charges like utilities that you have to define carefully in leases."

Another reason profits went up is that interest expense declined to \$109,000 in the quarter from \$309,000 the year before. The company paid

down some debt, and "because we were in better financial condition," adds Teitelbaum, "we were better able to use vendor-credit programs."

The retailer reports a net gain of 16 cents in the year for a total of 117. Teitelbaum says the chain will open six more mall outlets by the end of the fiscal year in March.

"I think you'll see us look for prudent opportunities," says Teitelbaum. "We're not going to get into the cut race for very highly expensive mall space. Those particular locations are most susceptible to Best Buy competition."

(Continued on page 52)



Marshaling His Troops. Chris Roberts, the new president of PolyGram Classics & Jazz, brainstorming with regional managers in New York at the company's bi-annual sales meeting. Shown, from left, are Midwest/Southeast regional manager Stuart Pressman; Northwest regional manager Gary Drenan; Mid-Atlantic/Southeast regional manager Don Ferrick; senior VP of marketing and sales Lynne Hoffman-Engle; Roberts; New York regional manager John Newcott; Northeast/mid-Central regional manager David Betote; and Los Angeles regional director Jack Warfield.

Used CDs Still Controversial At Ariz. Chain Zia Remains Loyal To Its Initial Second-Hand Market

■ BY ED CHRISTMAN

TEMPE, Ariz.—Last year's used-CD controversy may be a dim memory for most dealers and vendors, but in the Phoenix the battle rages on.

Bruce Singer, owner of eight-unit Zia chain and the Impact Music one-stop, says he is still in heated discussion with Cema over used CDs.

"When the manufacturers stopped their fight against used CDs, Sony and the others just dropped their policies," says Singer, who has stores here in Phoenix, and in Tucson.

"But Cema's replaced their policy with one that is still very much punitive and very dictatorial," he adds.

Cema's policy disallows merchants from mixing used CDs with new ones. Also, any store dealing in used product cannot return defective CDs.

But, according to Singer, Cema already has built-in policies to discourage or penalize merchants abusing returns. If someone is abusing that policy, the distributor has ways to measure and deal with it.

"I disagree with all elements of



Cema's policy," Singer says. "They won't accept defects and won't give us advertising money."

"I differ with any vendor who is going to dictate how I merchandise product," Singer adds. "I have been very successful for the last 14 years, and I don't see any reason why I should bow to Cema as to how I sell product."

Singer is loyal to the used-music market because that's what got his company where it is today. In 1979, after working for years as an employee in a variety of record stores, he opened his first Zia outlet. The store dealt exclusively in used vinyl then.

From the beginning, Singer took a different tack with used products. "We tried to present it as new records," he says. "We even shrink-wrapped all the product so new albums, since all the store carried was used product."

The store was a hit in Phoenix from the beginning, he says. But at the same time, Singer notes that the music industry considered his store a "pariah."

In 1981, he started adding new prod-

uct to his presentation. Zia, an ancient sun symbol meaning good luck and prosperity, began by carrying English punk music, then moved into imports in general before adding select domestic boutique labels like the Black.

Zia moved into new hit product when a friend working at a one-stop agreed to consign the top 50 albums to the store, which eventually led to its becoming a full-line store that carries a healthy helping of used product.

"Despite the industry sentiment, we

RECORD EXCHANGE

found the mix of new and used to be extremely complementary," he says.

Along the way, Singer built up a small chain specializing in alternative music. After the success of the first Zia outlet in Phoenix, he opened another store in Tempe 14 months later, and a year later he opened his third outlet. Zia stayed at that level for five years, during which the three outlets were either remodeled, enlarged, or relocated. In 1991, when Zia had four outlets, the company invaded Tucson, where it now has three stores. The chain also added another Phoenix outlet.

As the chain got bigger, it eventually

(Continued on page 52)

Restless Samplers Go To Retailers In 12 Markets

■ BY CHRIS MORRIS

LOS ANGELES—Restless Records is distributing 12,000 free samplers featuring its developing artists at cutting-edge stores in a dozen major markets, backed by advertising in each market's most prominent weekly or biweekly publication.

Says Restless marketing VP Fred Schmidt, "The idea was to creatively use the marketplace and increase our initial shipments."

The 16-track CD compilation, "I Am Not A Test Market," is variously described on the package as the "1994 Restless Winter Sampler" and the "1994 Restless Winter Yearbook."

The album artwork, featuring "found" photo of a chubby youth in a

graduation gown and mortar board, notes that the collection is "totally free."

The sampler includes two cuts apiece by acts on the L.A. label's alternative-skewed roster: aMinistore, Sister Portridge, Swains, Smut, Crain, Giant Sand, G&T & Texas, and the Hang Ups. Except for the latter two groups, which issued albums last year, all the acts have Restless albums due in the first quarter.

The freebie album hit stores the week of Jan. 31 in 12 major markets: Seattle/Portland; San Francisco; Los Angeles; Riverside/Costa Mesa, Calif.; Phoenix; Austin, Texas; Atlanta; Minneapolis; Chicago; New York; and Boston. Each market received

(Continued on page 54)

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Musicland Gets A Head Start On Media Play Lease Signings

BIG PLANS: Musicland Group announced Feb. 3 that it has signed leases for 30 of the 30 Media Play stores that it plans to open this year. Musicland, however, has a history of being conservative when it comes to stating its expansion plans. So while the company says it will open 30 Media Plays in 1994, Track wouldn't be surprised if that number climbs above the 40 mark by the end of the year. After all, the company has already signed leases for 20 Media Plays, and it isn't even May yet. (May is the month when the International Council of Shopping Centers [ICSC] holds its annual convention, which is where everybody who is anybody in retail and shopping center development gets together, hammering out leases.)

Media Play outlets, which take in 45,000-50,000 square feet of office music, video, books, and other entertainment software at discount prices. Musicland so far has opened 14 Media Plays.

In detailing the 20 signed leases that will blossom into stores this year, Musicland says it will open four Media Play stores in Atlanta (it already has one open in the city, and word is that Musicland will open a total of seven in that market); four in Denver; four in the Buffalo/Niagara Falls, N.Y., area; three in Charlotte, N.C.; three in Salt Lake City; two in Syracuse, N.Y.; and one each in Poughkeepsie, N.Y., Fargo, N.D., and San Jose, Calif.

Musicland, of course, is aware that it is in a race to roll out superstores. Among other chains fielding superstores are Virgin, HMV, Hastings Books, Music & Video; and Trans World Music Corp. The reigning U.S. superstore champ is Tower Records' Video, with 81 outlets.

Virgin, through its alliance with Blockbuster Entertainment, plans to open 10 superstore outlets in 1994. And Track wouldn't rule out Blockbuster itself getting into the superstore business. It has all the ingredients. It needs between its Sound Warehouse chain, with stores that average about 14,000 square feet, and the Rhythm & View concept it acquired as part of the Super Club deal. Hastings has been building stores ranging from 17,000-22,000 square feet with a lot of the same product lines carried by Media Play, while Wherehouse Entertainment has been opening stores of about 15,000 square feet. Also, Trans World, under the Cocomats logo, has a handful of stores between 15,000 square feet. In the last quarter, it opened FYE, a 32,000-square-foot outlet at the Trumbull Shopping Center in Trumbull, Conn.

And HMV, which has opened only three superstores since it came to the U.S. back in 1990, looks like it's getting ready to rock and roll. At the Feb. 13 ICSC Northeast Deal Making conference, a regional meeting patterned after the trade association's annual convention, HMV was one of the few

retailers—and the only music merchant—with a booth. That meet was like a giant bazaar, with developers and retailers mating for locations. Since HMV is basically an unknown entity outside New York and Boston, it needs to make itself known to developers so that it can access top locations, which is why it made the smart move of taking a booth.

In addition to the above chains, Best Buy, Barnes & Noble, Circuit City, and Borders also have the capability to open home entertainment software superstores should they so choose.

With that many players vying for the superstore sweepstakes, don't be surprised if Musicland has 100 Media Play stores opened by December.

1995—which is about how many U.S. outlets Tower Records' Video should have by then, if it keeps expanding at its current rate.

PROMOTIONS: Way back when returns of opened CDs was an issue, many retailers complained that one of the reasons CDs were open was because in-store play copies didn't reach stores until two or three weeks after the street date. Cema isn't alone in the industry. Labels have just initiated a program that should bring a smile to merchants' faces. It is now shipping in-store promotional copies of selected new releases to every direct account, on or prior to, the street date.

According to a press release, Cema delivered promotional copies with its new-release shipments, beginning with its Feb. 5 releases. Joe McFadden, Cema senior VP of marketing and sales, says the move reflects the role that in-store play has in selling product.

The first releases under the program are new albums from Richard Marx, Enigma, Black Sabbath, and Marillion.

ON THE MOVE: Charles Papke has been promoted to VP of retail operations at Troy, Mich.-based Harmony House. Previously, he was a regional VP ... Kevin Milligan, formerly a buyer with Wherehouse Entertainment, has joined WCA as its West Coast regional sales rep ... Ed Seydlitz, senior VP of merchandising at Trans World Music Corp., is leaving the chain.

DONE DEAL: Alliance Entertainment Corp., which owns Bustin Distributors, CD One Store, and Encore Distributors, has completed its acquisition of Abbey Road, paying \$35.5 million in cash, stock, and notes. Abbey Road had sales of \$80.7 million and profits of \$4.8 million in the fiscal year that ended Aug. 31, 1993.

In another development, Alliance says it curtailed its revolving line of credit from \$70 million to \$75 million and closed a \$2 million, five-year term loan from a banking consortium led by Chase Manhattan.

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Have some fun and create a successful retail partnership with the release of *The Fox and the Hound* Read-Along and video.



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First Kids' Indie Promotion Firm Expects Booming Business

BOOM BOOM: A firm that can safely be described as the first independent record promotion company devoted exclusively to children's music has been formed by a pair of industry veterans, Pamela Benjamin and Laine Riano, Benjamin handles West Coast operations for Rock'n'Baby Boomers, and New York-based Riano is in charge of the East Coast.

Benjamin, who is moving her base of operations from Westlake Village, Calif., to Las Vegas, is a former publicist whose clients included Rabbit Ears Productions, Jim Henson Records, Zoom Express/BMG Kids, and Rinco Children's Entertainment. She and Riano (who most recently was in charge of sales and marketing of closed captioning services at WGBH/The Caption Center) met years ago, when both worked in publicity and communications at Sony Video Software.

"When I was doing PR for the children's companies, I would get flooded with requests for product from radio stations who did children's programming," says Benjamin. Some, she says, were practically desperate for product. "They'd say, 'If I give you my Fed Ex number, will you send it to me?'" Benjamin, who notes that some industry estimates place the nationwide figure at more than 200. They range from the '24-hour,

20-affiliate Children's Satellite Network, whose flagship station is Minneapolis-based Radio AHS (WWTC), to stations that run syndicated programs like "Pickleberry Pie."

Benjamin says Rock'n'Baby Boomers' first promotion, scheduled for March, will involve several major and independent labels and 50 radio stations. "They stretch from New York to California and Alaska," says Benjamin, who notes that the South is the least-represented region.

Rock'n'Baby Boomers' promotional service includes the music, with three top picks highlighted on each title, along with a printed announcement containing artist information for use by air personalities (a portion of the service called Rock'n'Play). A number of cassettes earmarked for on-air giveaways are also included; Benjamin says it's a barter arrangement, in which the product is provided in exchange for a live tag naming the manufacturer.

Rock'n'Baby Boomers also supplies "Rock'n'Kids Quizzes" for write-in and call-in contests, and makes its toll-free number available to consumers wanting to know where to purchase children's titles. "We'll fulfill orders ourselves, if necessary," says Benjamin.

Plus, every promotion will feature "Rock'n'PSAs," public service announcements provided by children's charities. "UNICEF has done our first PSA," says Benjamin, who notes that

her company has "also been talking to the Pediatric AIDS Foundation, Child Reach, and ChildHealth." Rock'n'Baby Boomers hopes to enlist children's recording artists for future PSAs.

As part of the promotional service, Benjamin, Riano, and staff keep track of airplay for each title and report rota-



by Moira McCormick

tion to participating companies. Benjamin says she and Riano likely will develop their own airplay charts. "For independent artists," she says, "it's a great way to show a major what kind of impact they're having."

DINO FEVER: It was Child's Play's pleasure to revisit the scene of "The Great Dinosaur Mystery," a live touring musical written and performed by Joe Plisk and Michelle Valeri, late last month (we'd caught a slightly different version of the show last November). The clever entertainment-and paleontology-packed program features the dynamic tunes of Plisk and Valeri, who star as Detective Joe Ka-

postle and dinosaur expert Dr. Vaneer Plastercrane, respectively. Their Tracy-and-Hepburnish musical ribbing (including a right-on reference to Hillary Clinton) keeps mom and dad amused—but kids go gaga for the huge, eye-popping dino puppets, designed and operated by Ingrid Crepeaux. Retailers might want to keep track of when this tirelessly touring company hits town: Its first-rate companion music cassette, "The Great Dinosaur Mystery" (Dino-Rock Productions, Silver Spring, Md.), is available through Music For Little People (Redway, Calif.) and Silo Inc. (Waterbury, Vt.).

BETTER LATE THAN NEVER: Child's Play belatedly discovered one of the best kids' records of 1983. It's called "When I Was A Kid," by Lou Del Bianco (Storymaker Records, Port Chester, N.Y.), and it's a delightful, highly original collection of songs and stories designed to help kids think—and, of course, to amuse them. Del Bianco's wit, savvy, and marvelous sense of silliness will charm the socks off parents, too. Don't miss it.

KIDBITS: The peerless Ella Jenkins has released a new book/cassette, "This Is Rhythm." The book, packaged with rhythm sticks, is available from the Sing Out! Corp. (Bethlehem, Pa.); companion cassette is on Smithsonian/Folkways... All God's

Children, the multi-ethnic young people's choir that wowed 'em last June at the CHIME Festival in Buena Park, Calif., has released its self-titled debut album on Lou Adler's Ode Records... The latest from Golden Music includes the pop parody "Cheep Thrills," featuring 17 silly tunes from "Seamless Street" in the latest in its rock'n'roll series; and two new Book'n' Tapes from "Seamless Street's Learn About Music" series: "Elmo's Music To Move By" and "Grover's Overtures"... Renowned female a cappella group Sweet Honey In The Wood has released its second children's album, "I Got Shoes," on Music For Little People/Warner Bros.... Phil Rosenthal, whose self-run label American Melody (Gulfworld, Conn.) is home to a terrific line of bluegrass and folk for kids, has been appointed official Connecticut State Troubadour for 1994... Zoom Express/BMG Kids has released the second album in its "Carmen Sandiego" music series, "Carmen Sandiego: Out Of This World." In addition to typically kooky, engaging fare from stars of the hit geography-themed PBS show, the album includes a pair of tracks from eccentric rockers XTC and They Might Be Giants... The sixth and latest album from rock rocker Jonathan Sprout is "Dr. Music" (Sport Recordings, Morrisville, Pa.).

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NAVARRÉ CORPORATION

USED CDs STILL CONTROVERSIAL AT ARIZ. CHAIN

(Continued from page 49)

became clear that Singer would have to buy direct from the labels.

The move to direct purchasing paved the way for the birth of Impact, the one-stop side of Singer's business. "When we first started buying direct, we didn't have a warehouse, but as we got bigger, it was clear we needed one," he says. "As long as we were going to do all the things that a warehouse does, we decided that we should try to sell to others as well. Today, we may not be the biggest one-stop, but

we do a damn good job."

Singer declines to break out revenues between operations, but says the combined one-stop and chain generated about \$15 million in sales last year.

Singer's retail outlets average about 5,000 square feet, are mainly strip-center located, and carry a wide array of new and used CDs, cassettes, and music video titles—15,000 to 20,000 in all—as well as T-shirts, rock-oriented jewelry, and other music-related accessories.

Used titles constitute about 40% of Zia's music sales. Overall, CD sales generate about 65% of the chain's music volume on a dollar basis and about 50% on a unit basis.

The price range for new product generally is \$1 off list, while the chain typically pays about \$4 or \$5 for used product, which it then sells for about \$8.

Burning the used component of the business is "not as difficult as one might think," Singer says. "All of our

clerks have the capability of buying used product; they are watched and trained over a few months." The main ingredient to making that business successful, according to Singer, is the company's supervisory staff, which is "all record people."

"The real key is to hire creative people, and then get off their back and let them do their job," he says. "Our people are totally committed to what we are doing." Key personnel include Kevin Beringer, the chain GM; Mike

Meyers, who serves as the new-release major-label buyer, as well as Singer's assistant, and Rory Musil, Impact GM. The entire company employs 160 people, of whom 120 work for the retail operation.

The company's roots in alternative music, and its continuing policy of hiring music people, allow the chain to stand out from the competition, Singer says. "We try to lay in on alternative and college music, but that is not to say we don't carry mainstream music," he adds. "Our stores are more well-rounded than you would think."

The one-stop inventory also is well-rounded, but it is Zia's knowledge in the indie and underground areas that gives Impact "something that the other one-stops don't focus on," Singer says.

Zia itself carries "a lot of music for aesthetic reasons," he says. "A group like Fairport Convention doesn't sell that much, but we believe they are an important artist just to display."

Currently, Zia's top five sellers are Alice In Chains, the Meat Puppets, Candlebox, Rage Against The Machine, and Counting Crows.

In addition to supporting alternative music, Zia works hard to promote local bands. "We make it easy for a band to walk into a store and consign their product, and we have a history of paying for it," Singer says.

Moreover, over the last five years, Zia has put out an annual compilation of local bands, with this year's effort entitled "Adios." Singer says the compilation is not a profit center, but serves as a marketing tool in both distinguishing the chain and promoting upcoming bands. But the burden of doing it on an annual basis has taken its toll on Singer, who adds, "I'll do another if and when I feel like it."

Zia competes against Tower Records/Victor, the Musicland Group, Borders, Best Buy, and Circuit City, as well as 25 to 30 independents.

(Continued on page 51)

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BONUS DISTRIBUTION AT THE NARM CONVENTION IN SAN FRANCISCO 3/19- 3/22

NAT'L RECORD MGMT

(Continued from page 49)

tion or Media Play competition."

For the six months that ended Dec. 25, the company booked net income of \$2.4 million on \$61.1 million net sales, compared with profit of \$1.8 million on sales of \$53.6 million the previous year.

During those six months, National Record Mgmt made an initial public offering of stock, selling 1.7 million shares at \$7.50 each and raising \$12.75 million. The funds raised by the IPO allowed the company to "significantly increase inventory levels," Tietelbaum says.

The retailer completed its first acquisition in November, purchasing nine stores from Leonard Smith Inc. for an undisclosed price. Acquisitions remain a viable part of the strategy, according to Tietelbaum.

As for the current fourth quarter, Tietelbaum says January "started fantastically." But, like other retailers around the country, he complains that sales slumped with the weather. "We got snowed under. It was nowhere near as great a month as it could have been."

The company's stock closed at \$5.50 a share in over-the-counter trading at press time. Its high is \$8.55.

Jimmy Scott's Way; Austin's Shoulders Hold Court In Europe

HANGIN' WITH MR. J: DJ made the annual pilgrimage to Catalina's Bar & Grill in Hollywood Jan. 29 to get our annual shot of Jimmy Scott. As ever, the dapper, diminutive jazz singer amazed with a performance ranging from uptempo stompers ("I Cried For You," "Pennies From Heaven") to his trademark ballads ("When Did You Leave Heaven"). We were fortunate enough to get an audience with Scott after the show, and found him a warm, hospitable cat.

Today, of course, Scott records for Sire, for which he cut his amazing, best-selling 1992 album "All The Way." But he reminded us that in the late '60s, when he was returning to prominence after a long layoff from recording, he released an album, "Doesn't Love Mean More," on his own Newark, N.J.-based indie label, J's Way.

The latter album, which features Scott backed by his working trio of long standing, the Jazz Expressions, initially was released on vinyl only. But the record may now be had on CD (Scott backs them on his album).

Any Jimmy Scott album is precious today—"All The Way" and a compilation of his Atlantic work on Rhino are the only major-label records in print—we highly recommend that you stock this item for the legion of new-found fans who can't get enough of the singer's emotion-ravaged style.

QUICK HITS: Joe DeMeo has left his position as GM of Cranford, N.J.-based Continuum Records; he reportedly will head up a marketing subsidiary for the company. Continuum senior VP of operations Curtis Urbina is now directing the label. In other developments, the label's senior director of sales and marketing, Debra Flanagan,

has departed for Imago Records ...

Joe Turtle, a founding partner of Berkeley Records, has established a new music company, Riot, in San Francisco. Turtle is partnered in the venture with promotion man Ralph Tashjian. Riot has a joint venture deal with Quality Records, distributed by Warner Records, for the group Studio 80; the company's rap-salsa artist El Salero will be distributed by Paradise. The company also has major-label arrangements with EMI and RCA ... Several new staffers have joined with Rounder Records in New York: Jim Sallby (formerly with Energy Records and Concrete Marketing) as marketing director; Glenn Davis (previously with the L.A. law firm of Mann, Phelps & Phillips) as executive VP of business affairs; Jeff Pachman (formerly label manager at Rockline Records in New York) as an A&R staffer; and Marni Halperin (formerly with the promo firm AIM) as the metal radio/regional video staffer ... Relativity Entertainment Distribution has signed an exclusive distribution deal with New York-based R.E.X. Music City's only alternative/metal label. The pact kicked off last week with the release of Circle Of Dust's album "Brainchild" ... Caroline Records has signed guitarist Adrian Belew; the veteran axeman also has signed a separate licensing arrangement for a new label, Adrian Belew Presents, through Caroline ... Distribution North America (formerly Rounder Distribution) in Cambridge, Mass., will manufacture and distribute U.S. Records product. The first release under the arrangement, "Instruments Of Terror" by Lulka & the Cosmonauts, the Finnish surf band (in there more than one!), shipped Feb. 10 ... Ichiban Records in Atlanta has ap-



by John Morris

pointed Douglas Engel as press and public relations director. Engel, who has served in the company's radio and retail promotion departments, replaces Michelle Roche, who has moved to L.A.-based Restless Records' publicity department ... Orlando, Fla.-based CDG Inc. will now be exclusively distributed by Independent National Distributors Inc.; the label is best known for its records by boss sound maestro DJ. Magic Mike ... Former Restless and Enigma A&R exec Bon Goudie has established a new label, Sector II Records, after relocating to Houston. The company's first signing is former Alligator act the Palladium. Oscar Ross of Low Lobos, who also cut the debut album by the Blazers mentioned here last week, produced.

FLAG WAVING: Three years ago at the South By Southwest Music & Media Conference in Austin, Texas, people poured out of the meeting rooms to find out what was making such an incredible racket in the atrium of the Hyatt Regency Hotel, where the confab was then held.

The wild cacophony—produced by a mad arrangement of horns, accordions, and strings—was being made by Austin's own Shoulders.

"They said we made too much noise," says bandleader Michael Slat-

tery. "We didn't do it on purpose. We tried to tone it down a bit."

The group's free-swinging, indefinable music is heard to good effect on its debut album, "Trashman Shoes," released by Austin's Dejadie Records. Shoulders, an 8-year-old quartet that usually is augmented by tuba players, saxophonists, and cellists, has won best avant-garde band honors at the Austin Music Awards for the last three years. But those kudos don't exactly thrill Slattery, whose gravely vocals are at the core of the band's sound.

"I hate that," Slattery says. "Avant-garde brings up some kind of unstable, anti-farty band. I just think we're a rock'n'roll band ... 'Avant-garde' is a French word, and we play most of our gigs in France. Otherwise, I don't get it."

The recording of "Trashman Shoes" was, in fact, a product of Shoulders' popularity in Europe (where the band spent the month of December opening for the Pogues). The album was recorded for the European firm Musidisc, and Dejadie picked it up for the U.S. Shoulders has since recorded another album, "The Fun Never Stops," with producer Philip Tennant (the Cure, the Waterboys); Slattery says it is currently No. 4 in France.

Shoulders, which has only played a smattering of gigs outside of Texas, plans to finally tour the West Coast this year.

"We haven't really serviced the U.S. so to speak," Slattery says. "I hate to fly—I need morphine and every other drug to get on a plane."

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USED CDs STILL CONTROVERSIAL AT ARIZ. CHAIN

(Continued from page 52)

But Singer says, "I don't think we have a direct competitor in town. We are in a peculiar niche. We are much bigger than any of the used retailers, and we carry more new product than them. Also, we have the same market presence as Tower."

While other small regional chains have found it difficult to compete against national chains, Singer says Zia will do just fine because of its niche. Like the national chain, Zia has a point-of-sale system, but it is strictly

POS and has no inventory-replenishment module.

Singer says the chain's specialty in alternative music, its hiring of "rock people," and its overall independent-merchant outlook will prevail over the more methodical retailers. "The best record stores operate in an atmosphere of con-



SPaulding



Zia's Record Exchange does a brisk business in used product and rock T-shirts, particularly shirts touting alternative bands. Pictured above is a T-shirt display at the chain's Indian School Road outlet in Phoenix. Zia's strategy in used product even carries over to music video, as shown below in a display in the same store. The outlet's manager, Jenny Spaulding, is pictured above, left. (Billboard Photo)



trolled chaos," he says. "I would like to maintain that image. Computers are a great tool, but I don't want them to be too far out."

RESTLESS SAMPLERS

(Continued from page 19)

about 1,000 units of "Test Market."

While the Virgin Megastores in Los Angeles and Costa Mesa are participating, the promotion otherwise targets small chains and big single-store operations in most markets. Among those involved are Aron's in Los Angeles, Austin's Waterloo Records and Sound Exchange, Atlanta's Wax "N' Facets, and Chicago's Wax Trax.

"The retailer had to be willing to bring in three titles by Restless bands on the sampler) and give them positioning and sale price," Schmidt says.

The album's release was trumpeted in ads purchased by Restless in such prominent local publications as the *Austin Chronicle* (in Seattle), *L.A. Weekly*, the *Rocket* (in Chicago), the *Boston Phoenix*, and the *Village Voice* (in New York). Most ads were included in issues that hit the street Feb. 2 or 3.

Of the giveaway program's appeal, Schmidt says, "Retailers are looking for a campaign that goes directly to their customer... We're trying to find a more controlled atmosphere, so we can go back and measure the impact this thing has had."

Schmidt also sees the offering as a way to draw listeners to groups that may not initially receive exposure in conventional promotional settings.

"You go to where the kids are," he says. "If you're not getting radio airtime, where do you go? You go to the stores."

Top Pop. Catalog Albums™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	COMPILER FROM A NATIONAL SAMPLE OF RETAIL STORE AND ROCK SALES REPORTS COLLECTED, COMPILATED, AND PROVIDED BY SOUNDSCAN	TITLE	WEEKS ON CHART
1	1	1	MEAT LOAF *	CLAYDONITE 11-347474 (P) 135 (93 15 98)	BAT OUT OF HELL	146
2	4	2	ENTY *	ENTY 12-777777 (P) 135 (93 15 98)	WATERMARK	121
3	2	3	THE EAGLES *	THE EAGLES 12-777777 (P) 135 (93 15 98)	GREATEST HITS 1971-1975	144
4	3	4	BOB MARLEY AND THE WAILERS *	BOB MARLEY AND THE WAILERS 12-777777 (P) 135 (93 15 98)	LEGEND	133
5	5	5	PINK FLOYD *	PINK FLOYD 12-777777 (P) 135 (93 15 98)	DARK SIDE OF THE MOON	144
6	6	6	JOURNEY *	JOURNEY 12-777777 (P) 135 (93 15 98)	JOURNEY'S GREATEST HITS	144
7	7	7	DANZIG	DANZIG 12-777777 (P) 135 (93 15 98)	DANZIG 5	144
8	10	8	PINK FLOYD *	PINK FLOYD 12-777777 (P) 135 (93 15 98)	THE WALL	144
9	18	9	STEVE MILLER BAND *	STEVE MILLER BAND 12-777777 (P) 135 (93 15 98)	GREATEST HITS	142
10	15	10	THE BEATLES *	THE BEATLES 12-777777 (P) 135 (93 15 98)	1967-1970	144
11	14	11	ERIC CLAPTON *	ERIC CLAPTON 12-777777 (P) 135 (93 15 98)	TIME PICES - THE BEST OF ERIC CLAPTON	144
12	12	12	THE EAGLES *	THE EAGLES 12-777777 (P) 135 (93 15 98)	GREATEST HITS VOL. 2	144
13	11	13	BILLY JOEL *	BILLY JOEL 12-777777 (P) 135 (93 15 98)	GREATEST HITS VOL. 1 & II	142
14	12	14	METALLICA *	METALLICA 12-777777 (P) 135 (93 15 98)	...AND JUSTICE FOR ALL	135
15	13	15	EMINEM BUFFETT *	EMINEM BUFFETT 12-777777 (P) 135 (93 15 98)	SONGS YOU KNOW BY HEART	143
16	21	16	THE BEATLES *	THE BEATLES 12-777777 (P) 135 (93 15 98)	1962-1966	144
17	20	17	AEROSMITH *	AEROSMITH 12-777777 (P) 135 (93 15 98)	GREATEST HITS	144
18	22	18	THE DOORS *	THE DOORS 12-777777 (P) 135 (93 15 98)	BEST OF THE DOORS	144
19	19	19	CREEDENCE CLEARWATER REVELL *	CREEDENCE CLEARWATER REVELL 12-777777 (P) 135 (93 15 98)	CHRONICLES VOL. 1	53
20	26	20	JAMES TAYLOR *	JAMES TAYLOR 12-777777 (P) 135 (93 15 98)	GREATEST HITS	144
21	17	21	METALLICA *	METALLICA 12-777777 (P) 135 (93 15 98)	RISE THE LIGHTNING	144
22	16	22	JANIS JOPLIN *	JANIS JOPLIN 12-777777 (P) 135 (93 15 98)	GREATEST HITS	98
23	36	23	THE BEATLES *	THE BEATLES 12-777777 (P) 135 (93 15 98)	SGT. PEPPER'S LONELY HEARTS CLUB BAND	98
24	37	24	ENTY *	ENTY 12-777777 (P) 135 (93 15 98)	ENTY	92
25	25	25	METALLICA *	METALLICA 12-777777 (P) 135 (93 15 98)	MASTER OF PUPPETS	76
26	23	26	BEASTIE BOYS *	BEASTIE BOYS 12-777777 (P) 135 (93 15 98)	LICENSED TO ILL	121
27	24	27	ORIGINAL LONDON CAST *	ORIGINAL LONDON CAST 12-777777 (P) 135 (93 15 98)	PHANTOM OF THE OPERA	121
28	28	28	ELTON JOHN *	ELTON JOHN 12-777777 (P) 135 (93 15 98)	GREATEST HITS	74
29	27	29	U2 *	U2 12-777777 (P) 135 (93 15 98)	THE JOSHUA TREE	138
30	26	30	ALICE IN CHAINS *	ALICE IN CHAINS 12-777777 (P) 135 (93 15 98)	FACELIT	137
31	29	31	FLEETWOOD MAC *	FLEETWOOD MAC 12-777777 (P) 135 (93 15 98)	GREATEST HITS	113
32	30	32	GUNS N' ROSES *	GUNS N' ROSES 12-777777 (P) 135 (93 15 98)	APPETITE FOR DESTRUCTION	148
33	42	33	THE BEATLES *	THE BEATLES 12-777777 (P) 135 (93 15 98)	ABBEY ROAD	48
34	37	34	SMASHING PUMPKINS	SMASHING PUMPKINS 12-777777 (P) 135 (93 15 98)	GISH	3
35	35	35	PAUL SIMON *	PAUL SIMON 12-777777 (P) 135 (93 15 98)	GRACELAND	50
36	35	36	PATSY CLINE *	PATSY CLINE 12-777777 (P) 135 (93 15 98)	GREATEST HITS	143
37	37	37	MARIAH CAREY *	MARIAH CAREY 12-777777 (P) 135 (93 15 98)	MARIAH CAREY	12
38	38	38	SIMON & GARFUNKEL *	SIMON & GARFUNKEL 12-777777 (P) 135 (93 15 98)	GREATEST HITS	73
39	34	39	CHICAGO *	CHICAGO 12-777777 (P) 135 (93 15 98)	GREATEST HITS 1982-1989	130
40	45	40	MICHAEL BOLTON *	MICHAEL BOLTON 12-777777 (P) 135 (93 15 98)	SOUL PROVIDER	47
41	31	41	THE EAGLES *	THE EAGLES 12-777777 (P) 135 (93 15 98)	HOTEL CALIFORNIA	50
42	39	42	SADE *	SADE 12-777777 (P) 135 (93 15 98)	DIAMOND LIFE	28
43	43	43	LED ZEPPELIN *	LED ZEPPELIN 12-777777 (P) 135 (93 15 98)	LED ZEPPELIN IV	134
44	44	44	DEF LEPPARD *	DEF LEPPARD 12-777777 (P) 135 (93 15 98)	HYSTERIA	125
45	45	45	THE BEATLES *	THE BEATLES 12-777777 (P) 135 (93 15 98)	THE BEATLES	74
46	46	46	THE BLACK CROWES *	THE BLACK CROWES 12-777777 (P) 135 (93 15 98)	SHAKE YOUR MONEY MAKER	24
47	41	47	GRATEFUL DEAD *	GRATEFUL DEAD 12-777777 (P) 135 (93 15 98)	THE BEST OF SKELETONS FROM THE CLOSET	52
48	48	48	SADE *	SADE 12-777777 (P) 135 (93 15 98)	STRONGER THAN PRIDE	17
49	49	49	SONDRIUM *	SONDRIUM 12-777777 (P) 135 (93 15 98)	TOP GUN	42
50	50	50	LYNRYD SKYNYRDS *	LYNRYD SKYNYRDS 12-777777 (P) 135 (93 15 98)	BEST - SKYNYRDS' NYNRDS	40

Catalog albums are older titles which have previously appeared on The Billboard 200 Top Albums chart and are regaining significant airplay. * Recording Industry Association of America (RIAA) certification for sales of 500,000 units. * ARIA certification for sales of 1 million units, with multiplatinum sales indicated by a number following the symbol. Most albums available on cassette and CD. * Asterisks indicate very LP is available. Most tape prices, and CD prices marked with "M" and "B" labels, are suggested retail. * Titles marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. * Indicates past or present Heatseeker title. © 1994, Billboard/BPI Communications, and SoundScan Inc.

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THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST
			Compiled from a national sample of retail store sales reports.	
			TOP NEW AGE ALBUMS..	
1	1	23	HOURS BETWEEN NIGHT & DAY EPC 53384 12 weeks at No. 1	OTTMAR LIEBERT • LUNA NEGRA
2	2	17	NOTHING ABOUT MY SHOULDERS BUT THE EVENING WYNNER TEL 11133	RAY LYNCH
3	7	19	SHADOW OF TIME WYNNER TEL 11130	NIGHTINGALE
4	4	115	SHEPHERD MOONS AT REFINE 10175 WARRIOR BROS.	ENYA
5	6	43	IN MY TIME 8 REFINE 10175 WARRIOR BROS.	YANNI
6	3	21	BRIDGE OF DREAMS NARADA 82024	DAVID LANZ AND PAUL SPEER
7	3	31	ACQUATIC HIGHWAY HIGHER OCTAVE 7090	ORIAN CHACUACO
8	10	5	THE HIGHER OCTAVE COLLECTION HIGHER OCTAVE 7092	VARIOUS ARTISTS
9	11	246	WATERMARK 47 REFINE 10175 WARRIOR BROS.	ENYA
10	RE-ENTRY		CHRONOLOGIE DISQUES GREY US 98182	JEAN MICHEL JARRE
11	9	17	IMPRESSIONS AMERICAN GRAPHOPHONE 993	CHIP DAVIS
12	RE-ENTRY		HOW THE WEST WAS LOST SILVER HAZE 801	PETER KATER WITH R. CARLOS NAKAI
13	12	13	FOREST BAIN SONOPHON OF THE PLANET 7150	DEAN EVANSON
14	13	3	SOMEWHERE IN A DREAM RCA MUSIC 7000	ISHKAM
15	RE-ENTRY		COLMAN MINSTEREL SBS 27871-ENG	ANDREAS VOLLENWEDER

			TOP WORLD MUSIC ALBUMS..	
			** No. 1 **	
1	1	18	LOVE & LIBERTY ELECTRA MUSICIAN 61395 ELECTRA	GIUSEPPE KING
2	5	13	STILL ON THE JOURNEY LANTO BEAT 42300 WARRIOR BROS.	SWEET HONEY IN THE ROCK
3	3	33	BANBA ATLANTIC 82053	CLANNAD
4	4	7	THE WORLD SINGS GOODNIGHT SILVER HAZE 7003	VARIOUS ARTISTS
5	2	31	THE SOURCE HARMONY 1373-RTN0000C	ALI FARUKA TOURE
6	7	15	ISLAND ANGEL GREAT LINE 1137	ALTAN
7	8	27	GYPSY BOOGALOO MCA 73054-0002	WILLIE AND LOBO
8	10	13	GARDEN OF DREAMS TELONICA 7199	ALI ANBAR KHAN
9	9	47	ANAM ATLANTIC 82409/AS	CLANNAD
10	12	5	SPRIT OF THE FOREST HARMONY 1373-RTN0000C	BAKA BEYOND
11	11	47	A MEETING BY THE RIVER METROLITE 92223-1	RY COODER/Y.M. BHATT
12	6	27	GLOBAL CELEBRATIONS CLIPDIS ARTS 2300-ELL095	VARIOUS ARTISTS
13	14	3	BEAT THE BORDER REAL WORLD 62333-CAROLINE	GEORGEY ORYEMA
14	13	28	ADVENTURES IN AFRICA 1 LUNA POP 45153-WARRIOR BROS.	ZAP MAMA
15	15	21	UNA SOLA CASA GREAT LINE 1137	CONJUNTO DESPEDES

			TOP REGGAE ALBUMS..	
			Compiled from a national sample of retail store and mail sales reports collected, compiled, and provided by	
			TOP REGGAE	
			** No. 1 **	
1	1	3	PROMISES & LIES VIRGIN 11278	US40
2	2	3	COOL RUNNINGS CHICO 5783P/COLUMBIA	SOUNDTRACK
3	3	3	BAD BOYS BIG BEAT 23282/AS	INNER CIRCLE
4	5	3	QUEEN OF THE PACK EPC 5331P	PATRA
5	2	3	BIG BLUNTS TOMMY BOX 10277	VARIOUS ARTISTS
6	4	3	12 INCHES OF SNOW CAPTAIN 22227/AS	SNOW
7	6	3	VOICE OF JAMAICA MERCURY 51801P	BUAI BANTON
8	3	3	SONGS OF FREEDOM TUFF GOOD ISLAND 1222P/PLS	BOB MARLEY
9	7	3	ALL SHE WROTE MARCUS TRUMP (L&R)	CHANA DEMUS & FLIERS
10	11	3	ROUGH & READY VOL. II EPC 57029	SHAMBA RAKERS
11	10	3	PURE PLEASURE VIRGIN 67953	SHAGGY
12	NEW 17		DANCEHALL MASSIVE ROCKWELL 1108	VARIOUS ARTISTS
13	13	3	DO DON DA COLUMBIA 52435	SUPER CAT
14	12	3	JOY AND BLUES VIRGIN 57941	ZIGGY MARLEY & THE MELODY MAKERS
15	14	3	5-7-8-MAKED EPC 52454	SHAMBA RAKERS

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NEW PRODUCTS

Compiled by Trudi Miller Rosenblum



Cut The Cord. Recoton Wireless Stereo Headphones allow consumers to listen to the TV, radio, or stereo without disturbing others and without being attached by a cord, allowing the listener to move freely. The headphones also are helpful for the hard-of-hearing who have difficulty hearing words and music at normal volumes. Model W500, top, is a self-contained unit with a suggested retail price of \$159.99. Model W2225X can make any headphone wireless, and has a suggested retail price of \$129.99. Contact Recoton in Long Island City, N.Y.



Able To Label. Consumers can create and print customized labels for their videos and audiocassettes with the Plus Tape Printer. Its built-in spool design eliminates the need for the ribbon and cassette cartridges; as a result, the Plus Tape Printer is half the size and weight of other label makers. It includes silver, gold, blue, pink, and green labels, which can be customized with upper- and lower-case letters and foreign-language accent marks. Suggested retail price: \$139.95. Contact Plus Corp. of America in Alhambra, N.J.

Colorful Impressions. MicroComputer Accessories Inc., a division of Rubbermaid, introduces the Impressions series of audio storage cases, available in black with purple trim or teal with purple trim. Model 4325, shown, holds 14 CDs and has a sturdy carrying strap, a padded front compartment to store a CD player and headphones, and an exterior mesh pocket for sunglasses, keys, and other personal accessories. Suggested retail price: \$13.95. Model 4300 holds up to 12 audiotapes and has a mesh pocket for a cassette player and accessories. Suggested retail: \$11.95. Contact MicroComputer Accessories in Los Angeles.



Not For Photos Only. Coast Manufacturing presents the CD Album, which holds up to 48 compact discs and their booklets, and also allows unlimited storage capacity with its unique post-binding and refill system. Made of durable, water-resistant, cushioned vinyl, its individual safety sleeves protect CDs from scratches and abrasions. Suggested retail prices: \$24.95 for the album and \$9.95 for album refills. Contact Coast Manufacturing in Yonkers, N.Y.



Do The Swim. Swimmers can listen to music while they do laps with Aqua Tunes, a waterproof, molded plastic pouch (to hold a personal stereo) attached to an adjustable webbed belt or soft nylon. Aqua Tunes has a unique, patented earphone speaker system to secure the speaker in the ear and seal out water. Suggested retail price: \$44.95. Contact SportValise in Boulder, Colo.

The Enter*Active File

ENTERTAINMENT INDUSTRY NEWS OF INFO. SYSTEMS, VIDEO GAMES & RETAIL TECH MEDIA

Jones & Jones Bows With Mixed-Mode CD

■ BY MARILYN A. GILLEN

NEW YORK—When Run C&W's "Rox Ye, Wade" album debuts this spring, it will mark the launch of a new company, Jones & Jones Multimedia.

Fremont, Calif.-based Jones & Jones produced the interactive portion of the MCA country act's CD (Billboard, Dec. 18, 1993), which looks and plays like a traditional adult album you drop it into your computer's ROM drive. Then the user gets vide footage of the band in action, liner notes, backstage pass, and more.

Essentially, it's a CD-ROM in CD clothing, and vice versa. And that's the key to the concept. "These are mixed-mode CDs," explains the company's Dr. Fred Jones, former CEO and co-founder of software publisher Ebon with the other Jones, his wife Judith.

"And that just means you have all of the Red Book-standard CD audio tracks on the Yellow Book CD-ROM disc, so that when you plug it into your computer it sees a CD-ROM and when you plug it into your CD audio player it's seen essentially as an audio disc. The only exception is that track one on the disc is dedicated to data, so all of the music starts on track two."

The "mixed-mode" element of multimedia titles is something Jones sees as a potentially sharp selling point for the ROM industry, though it is a point in need of honing. "It hasn't been explained to people," he says, "that you can use it in your car as an audio product, like a regular CD, and then have all this extra capability when used in conjunction with your home computer."

As examples, Jones cites titles on

which he has worked while at Ebook, such as "Sleeping Beauty" and "Aladdin," which could function both as spoken-word stories and as audio discs, with standard CD players, and as interactive fare when used on computers.

"The difference here," he says of his latest efforts at Jones & Jones, "is designing the product and promoting the product as essentially mixed-mode audio product, and selling it through the traditional record channels rather than software channels."

The interactive portion of the MCA disc is envisioned by the label as a "value-added" element in a traditionally priced and marketed album, Jones says. "It's an album," he says, "but there's a bonus track that happens to be interactive." Jones expects to do more such enhanced albums this year. "It's a wide-open field," he says.

INTERACTIVE FICTION

The other key title Jones & Jones will launch this spring is anything but a traditional album, though it has two centers on the mixed-mode concept.

"Trouble In Mind," due in March at an expected retail price of \$29.95, is

pegged by Jones as "interactive fiction," but with a strong music element. "It's 21st-century storytelling," he says of the Southern storytelling, which has always been intertwined with the guitar and music, in a troubadour fashion."

The ROM title contains an 11-song music track of blues and folk songs, as well as a spoken-word play that relates a trip a musician is making from a town in northern Florida to a gig in Atlanta. Jones wrote and performed most of the music, as well as having written the narrative.

Though playable as an album on a standard CD player, the interactive element comes when it is plugged into a computer. During the trip, you can click on a button and go beneath the main story, and get in the protagonist's mind," Jones says. "You'll get flashbacks to his youth that are brought up by the things that he sees, as well as flashbacks triggered by a piece of music to a particular club he played, and then you get a multimedia performance."

Although interactive in the sense of exploring layers of detail and thought

(Continued on page 51)

IPO Is On Tap From Virgin

VIRGIN INTERACTIVE Entertainment plans a stock offering in the States. The software developer and publisher filed a registration statement Feb. 9 with the Securities and Exchange Commission for a proposed offering of 1.85 million shares, offering 1 million to be sold by VIE and the remainder by certain shareholders. The stated purpose? "To raise funds for working capital, product development, and general corporate purposes," the company says.

COMPTON'S NEWMEDIA looked to the home video world when scouting a new marketing man. Its choice: William E. Perrault. Perrault, who becomes Compton's VP of worldwide marketing, had guided Columbia TriStar Home Video's marketing efforts since 1989. Prior to that, he was manager and director of advertising at Artec Inc., an independent video wholesaler.

Compton's has identified the multimedia marketplace as a consumer products market, not a software market, for a long time," said Compton's executive VP/GM/COO Norman J. Bastin of the choice. "Bill, with his video channel expertise, will help us move strategically in that direction even more rapidly."

7TH LEVEL, founded less than a year ago (Billboard, Nov. 27, 1993), takes cartoons to the next level with "TuneLand"—the world's first interactive cartoon.

The MPC CD-ROM title stars the voice of comedian Howie Mandel and features voices and instrumentation from a raft of artists including Jon Anderson, David Gilmour, and Jeff "Skunk" Baxter.

Ingram Micro will distribute the cartoon on an exclusive basis for 90 days, according to the terms of a pact with 7th Level. The title hits stores early this month at a suggested list of \$49.95.

Next up from 7th Level? More laughs in the form of an interactive "Monty Python" title for adults.



NEW RELEASES

XPLORA 1: PETER GABRIEL'S SECRET WORLD
MCA/Play/Interplay
(MCA/Interplay CD-ROM, \$49.95)

The era of the multimedia "expanded album" in pop music has officially begun with this pioneering work, which focuses on Peter Gabriel's "U.S." and the Real World label. The disc's interactive "magazine" elements will attract to Gabriel fans, while the archival presentation of Real World artists and glimpses of the WOMAD festival will attract world music devotees.

You can start your tour by viewing music videos from the "U.S." album in a small window on the screen, bordered by each song's lyrics—click on any line and you move to that section of the video. If you like, call up short interviews in which Gabriel and the producers discuss the visual interpretations. Move to a catalog of Gabriel's albums and sample tunes from each. Then take a virtual tour of the Real World recording studio and navigate the grounds,

watching a recording session with Gabriel and Daniel Lanois, and visit a mixing board where you create your own versions of "Digging In The Dirt."

In the global section of "Xplora 1," you can check out instruments like the darabuka from Egypt or the valaha of Madagascar, see them played in brief videoclips, and click on them to hear their tones. In addition, there are musical excerpts from more than 40 albums by the remarkable lineup of artists on the Real World label.

You also can visit the WOMAD music festival and see videoclips of performances by Parafina and the drummers of Burundi, go backstage at a Grammy rehearsal, check out Gabriel's interactive family photo album, or learn more about his activities with Amnesty International.

The content is intriguing, the graphics are exceptional, and the disc as a whole is superbly easy to use, thanks to the programming efforts of Brillant Media's Steve Nelson. CHRIS MCGOWAN

InSync Lines Up Music Info Service Targets Pubbers, Producers

NEW YORK—Looking for a "car tune," a '60s-era love ballad that hit the top 10, a TV theme song that charted, an ode to a particular city?

Get on line.

So says Synchronicity Inc., a Santa Clarita, Calif.-based music service that has developed a real-time database system offering producers of commercials or other programs incorporating musical elements a simple means of searching for available songs and master recordings based on a variety of criteria. Search topics include specific categories of keywords, artists, copyright year, and hit information.

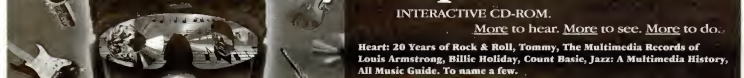
"We're targeting multimedia publishers, TV and film producers, commercial producers—anybody who needs to get fast and easy information on available songs that suit their needs," says Ron McGowan, director of business affairs.

On the flip side, McGowan says Synchronicity also sees the system as a novel means for music publishers and copyright owners to promote their catalogs to potential music users.

"It's an electronic marketplace for the entertainment industry," McGowan says of the service, which is dubbed "InSync."

(Continued on page 51)

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Shelf Talk: Ingram Reorganizes 60 Video Previews: Petra 63
Blockbuster Revenues Top \$2 Billion 62 Marquee Values: Eric Bogosian 63

PICTURE THIS

By Seth Goldstein

STARTING OVER: Blockbuster came a cropper with its "Marquee" catalog, delivered to company-owned and franchised stores in time for the holiday season. The reason? "We tried to sell it," says Blockbuster VP Cary Voltinette, who works for president Steve Bernard on special projects. The chain won't make the same mistake twice.

Customers objected to paying \$2, probably because the decision of whether or not to purchase got in the way of renting the hottest titles. Voltinette adds, "We messed up the distribution." Blockbuster shifted to a giveaway with two rentals in mid-December, managed to dispose of about 3 million copies, and racked up respectable sales of audio, video, and assorted other items that don't get retail exposure.

Blockbuster also will give away the second edition at the checkout counter, minus the rentals requirement and separate display racks. The May "Marquee" should look a lot different. "We want to make it consistent with free catalogs," says Voltinette—using less expensive stock and "cranking in" more items.

In fact, content will double in each of some 5 million copies. "There's a lot of white space before." Coverage this time will include the chain's music stores, left out until the Blockbuster name change was in effect.

Voltinette expects to retain the ratio of 80% audio/video entries, 20% other. The Bart Simpson chess set actually is the sales leader to date; inspirational, National Geographic, and PBS titles scored highly. Voltinette defines losers as "really niche-y product," and won't identify any.

Blockbuster again will test direct-mail delivery to some customers, although "I'm personally opposed" to anything outside the retail environment, he says. A third catalog is planned for the fall, after which Blockbuster will decide whether or not to continue.

FIGURE FRENZY: CBS Video should have its own triple axis based on retail interest in the Winter Olympics figure skating competition, guaranteed to set TV ratings. *(Continued on page 62)*

Biz Awaits Upshot Of B'buster Suit Rebate Procedures At Stake In Calif.

■ BY EILEEN FITZPATRICK

LOS ANGELES—California video retailers are closely watching the outcome of a recent lawsuit filed against Blockbuster Entertainment that could change how consumers in the state cash in rebates.

The suit, filed by the California attorney general and the Monterey County district attorney, alleges Blockbuster misled consumers when it advertised an \$8.95 price for Disney's "Beauty And The Beast." The ads are said to have failed to spell out that the price was contingent on additional purchases made outside of Blockbuster outlets.

Blockbuster's ad listed a price of \$16.95, less a \$3 rental coupon and a \$5 mail-in rebate from Nabisco. Consumers were required to send in a receipt for the video and receipts from four boxes of Nabisco crackers.

The attorney general alleges that not only were the ads misleading, but also that Blockbuster violated the California Consumers Legal Remedy Act, which specifies that consumers must be able to complete all rebate requirements in one transaction.

Consumers also must move quickly to qualify for the rebates, the state says. The additional purchases have to be made "within a very short period of time, ranging from a few days to two months." California disputes Blockbuster's claim of a "final value" of \$8.95 "if the consumer has to make additional purchases."

Supervising deputy attorney general

Chris Ames says only Blockbuster customers complained about the promotion, although the Nabisco rebate was offered at other California stores.

"The Blockbuster ad was not a national advertising campaign," says Ames. "It targeted specific towns in California, and even if the statute didn't exist, the ads would be misleading."

Blockbuster spokesman Wally Knief would not comment on the suit.

The attorney general's office estimates at least 33,000 "Beauty And The Beast" cassettes were sold as a result of the promotion.

Regardless of the outcome of the Blockbuster case, the Remedy Act could eliminate rebate opportunities for California retailers. Typically, major sell-through titles offer rebates when consumers purchase the video and nonvideo products, ranging from crackers to underwear.

"We're very curious about the Blockbuster case," says John Thrasher, Tower Records/Video VP of video retail. "It could have some far-reaching applications."

Thrasher says supplier co-op reimbursement rules require all advertising to spell out the terms of rebate promotions and that Tower strictly adheres to the policy.

Sancout Motion Picture Co. president Gary Ross says the chain's advertising clearly lists all the qualifiers for rebates.

But California deputy district attorney Lydia Villarreal, who is working on the Blockbuster case, says spelling out

the terms, including the purchase of goods that must be bought elsewhere, doesn't protect retailers.

"It's probably a violation, even if a retailer tells consumers," she comments.

The Blockbuster action has triggered an attorney general examination of all video rebate offers conducted within the state.

"In the course of our discovery, we might go after the ad agency or the supplier," Villarreal says.

According to Thrasher, Disney has reinstituted a minimum advertised price policy for "The Fox And The Hound" in an effort to curb ads similar to Blockbuster's.

"Disney has a problem with a net price below \$10," says Thrasher, "because (they believe) it cheapens their product."

The title is priced at \$24.99 and carries a \$5 rebate direct from Disney when consumers purchase an additional Disney Classic title, also \$24.99. To receive full co-op reimbursement, "The Fox And The Hound" must be advertised at a \$15.75 net price, says *(Continued on page 61)*

Geffen, Atlantic Vids 'Keyed' For Interactive Play

■ BY TRUDY MILLER ROSENBLUM

NEW YORK—Geffen Records and Atlantic Records have agreed to release longform music videos coded for use with the Key, an interactive device that works like a synthesizer and allows users to "play" along with music videos even if they have no musical ability.

Details of the agreement are being completed this week, says Geffen head of new media Norman Bell. The first titles released with the Key code most likely will be "Things That Go Pump In The Night" by Aerosmith, "All About Us" by Peter Gabriel, and "Use Your Illusion I And II" by Guns N' Roses, all from Geffen.

Also due are "Strange Brew," a compilation of live performances from Cream featuring Eric Clapton, and the Lemonheads' "Two Weeks In Australia," both from *(Continued on page 62)*

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Ingram's Reorganization; Talking Shelf Talkers?

BLOCKBUSTER FALLOUT?

Four months after losing Blockbuster, its biggest customer, distributor Ingram Entertainment is completing a reorganization that significantly reduces operations at 56 branches.

Competitors say Blockbuster's departure contributed to the shrinkage. "Ingram is downsizing for economic reasons," says one distributor source, "but Blockbuster's leaving may have forced the issue." Blockbuster reportedly agreed for 15%-20% of Ingram's video revenues.

Ingram VP of purchasing and operations Bob Webb dismisses that analysis. "This has been an ongoing process, and [the conversions] were scheduled to happen" before Blockbuster went to rival East Texas Distributors, he says.

Webb says the consolidation of sales and shipping operations is the end result of La Vergne, Tenn.-based Ingram's merger with Commtron, completed in February 1992.

Ingram, which held a 30%-plus share of the market after absorbing Commtron, soon will be left with 14 full-service locations, according to an Ingram source. The remaining 12 branches will operate as sales and will-call offices, carrying only new releases.

Within the next 60 days, shipping operations are to be transferred to the nearest full-service locations, such as Salt Lake City, Atlanta, and Chicago.

"We had too much duplication as a result of the merger," says Webb. "The consolidation has been done in many phases." When Ingram acquired Commtron, the combined companies had 81 shipping facilities (Billboard, Feb. 22,

1992).

Webb says the company has no further plan to eliminate shipping from any other branches. "At this point, we're where we want to be."

WHO SAID THAT? There have been talking videocassette boxes, like Turner Home Entertainment's "King Kong." Now shelf talkers have started vocalizing.

Ingram is testing the "Incredible Talking Shelf Talker," containing a voice chip that, when pressed, delivers a 10-second sales pitch. It's been tested in 60 Kroger supermarkets in the Midwest.

"Kroger put one in the dog food aisle, which referred customers to 'Beethoven' in the video section," says Ingram's MCA/Universal brand manager, Craig Underhill, who gave the talker a voice.

With the P-O-P device, with a life span of about 5,000 plays, can be customized according to retailer specifications. The voice chip also can be reprogrammed to pitch a different title, matching new art work inserted into the future.

Underhill programs the chips in-house, but if the item becomes popular Ingram likely will contract out that work. Only a few hundred talkers were used for the Kroger test. Underhill is pitching the product to other accounts.

One drawback is the \$6 price tag. "The technology is what we're paying for," says Underhill, noting that Ingram is trying to find a chip for less than the price it's now paying.

ABC VALENTINES: Soap opera fans are expected to turn out in force to get a glimpse of Walt Wilke ("All My Children"), James de Pina ("One Life To Live"), and Robert Tyler ("Living"), all of whom will be at Sam Goetz's midtown Manhattan location Feb. 14.

The banks will be housing the

(Continued on page 62)

SHELF TALK

by Eileen Fitzpatrick

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THIS WEEK LAST WEEK	WEEKS ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Weeks Spent at Top Five
		*** No. 1 ***					
1	19	ALADDIN	Walt Disney Home Video 1662	Animated	1992	G	24/39
2	2	FREE WILLY	Warner Bros. Inc. Warner Home Video 18000	Jason James Richter	1993	PG	24/36
3	13	PLAYBOY CELEBRITY CENTERFOLD: DAN PARKINSON	Playboy Home Video Ltn Dist. Corp. PBW0739	Dan Parkinson	1993	NR	19/35
4	10	THE BODYGUARD	Warner Bros. Inc. Warner Home Video 12991	Kevin Costner Whitney Houston	1992	R	19/38
5	18	PLAYBOY 1994 VIDEO PLAYMATE CALENDAR	Playboy Home Video Ltn Dist. Corp. PBW0744	Various Artists	1993	NR	14/18
6	23	HOMEROUND ROUND: THE INCREDIBLE JOURNEY	Walt Disney Home Video 1401	Michael J. Fox Dan Aykroyd	1993	G	22/39
7	67	BEAUTY AND THE BEAST	Walt Disney Home Video 1325	Animated	1994	G	23/39
9	131	PINOCHIO®	Walt Disney Home Video 239	Animated	1993	G	24/32
6	19	DENNIS THE MENACE	Warner Bros. Inc. Warner Home Video 17000	Mason Gamble Walter Matthau	1993	G	24/39
30	21	MIGHTY MORPHIN: VOL. 1-DAY OF THE DUMPS	Saban Entertainment Polygram Video 4400081193	Various Artists	1993	NR	5/35
21	NEW	BRAM STOKER'S DRACULA	Columbia TriStar Home Video S1413-5	Gary Oldman Anthony Hopkins	1993	R	14/18
12	32	THE KEN & STIMPY SHOW: ON DUTY	Nickelodeon Sony Wonder 19215	Animated	1994	NR	14/18
13	32	MICHAEL JACKSON: DANGEROUS- THE SHORT FILMS	Epic Video 19V94166	Michael Jackson	1993	NR	14/18
24	10	HOME ALONE 2	FoxVideo 19U9	Macaulay Culkin Joe Pesci	1992	PG	24/39
19	18	PENTHOUSE: THE GIRLS OF PENTHOUSE-VOL. 2	Penthouse Video A/Vision Entertainment 50426-3	Various Artists	1993	NR	14/15
19	23	REN & STIMPY: THE CLASSICS	Nickelodeon Sony Wonder 1945200	Animated	1993	NR	14/18
17	18	SUPER MODELS GO	Peach Home Video Uni Dist. Corp. PCW7002	Various Artists	1994	NR	5/35
19	21	LET'S PRETEND WITH BARNEY	The Lyons Group 2000	Various Artists	1993	NR	24/39
19	17	RAD GOLF MADE EASIER	ABC Video 45003	Leslie Nielsen	1993	NR	13/18
10	21	PLAYBOY: HOW TO REAWAKEN YOUR SEXUAL POWERS	Playboy Home Video Ltn Dist. Corp. PBW0746	Various Artists	1993	NR	23/35
21	21	TOM AND JERRY: THE MOVIE	Famity Home Entertainment 27416	Animated	1993	G	24/39
22	NEW	THE LOVER	MGM/UA Home Video M102935	Jane March	1993	NR	11/18
29	18	PLAYBOY: WET & WILD V	Playboy Home Video Ltn Dist. Corp. PBW0740	Various Artists	1993	NR	19/18
24	17	BEETHOVEN	Universal City Studios MCA/Universal Home Video B1222	Charles Gartin Boomer Hooper	1993	PG-13	19/18
25	21	COUNTRY LINE DANCING	Quality Video, Inc. 60053	Dale Gribble	1992	NR	9/31
26	RE-ENTRY	AN AFFAIR TO REMEMBER	FoxVideo 1240	Cary Grant Deborah Kerr	1947	NR	14/18
27	RE-ENTRY	PENTHOUSE: PET OF THE YEAR PLAYOFF 1993	Penthouse Video A/Vision Entertainment 50425-3	Various Artists	1993	NR	14/18
19	18	MARIAH CAREY	Columbia Music Video 19V94179	Mariah Carey	1993	NR	18/18
29	25	AMADEUS*	Lumiere Pictures Necropolis Pictures Home Video 5805	Toni Hulce F. Murray Abraham	1984	FS	14/18
30	21	MIGHTY MORPHIN: VOL. 3-HIGH FIVE	Saban Entertainment Polygram Video 440088123	Various Artists	1993	NR	5/35
31	18	DEPECHE MODE: DEVOTIONAL	Warner Repres Video 3-38346	Depeche Mode	1993	NR	21/18
37	32	MIGHTY MORPHIN: VOL. 4-NO CLOWNING AROUND	Saban Entertainment Polygram Video 440088133	Various Artists	1993	NR	5/36
24	18	THE MUPPET CHRISTMAS CAROL	Walt Disney Home Video 1729	Michael Caine The Muppets	1993	G	22/39
34	32	MIGHTY MORPHIN: VOL. 5-HAPPY BIRTHDAY, ZACK	Saban Entertainment Polygram Video 4400881113	Various Artists	1993	NR	5/35
35	34	HIGHLANDER	Republic Pictures Home Video 5892	Christopher Lambert Sean Connery	1986	R	14/18
30	39	101 DALMATIANS	Walt Disney Home Video 1263	Animated	1993	G	24/35
37	18	PLAYBOY PLAYMATE OF THE YEAR 1993	Playboy Home Video Ltn Dist. Corp. PBW0734	Aimee Nicole Smith	1993	NR	11/18
39	18	PENTHOUSE: THE ALL-PET WORKOUT	Penthouse Video A/Vision Entertainment 50370-3	Various Artists	1993	NR	14/18
39	32	OUR FIRST VIDEO *	Zoem Express BMG Video 45650	Mary-Kate & Ashley Olson	1993	NR	12/18
40	32	CINDY CRAWFORD:THE NEXT CHALLENGE	GoodTimes Home Video 05-7100	Cindy Crawford	1993	NR	19/19

* RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. * RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. * RIAA gold certification for a minimum of 125,000 units or \$2 million in sales at suggested retail. * RIAA platinum certification for a minimum of 250,000 units or \$2 million in sales at suggested retail. * RIAA gold certification for a minimum of 500,000 units or \$5 million in sales at suggested retail. * RIAA platinum certification for a minimum of 1,000,000 units or \$10 million in sales at suggested retail. * RIAA gold certification for a minimum of 1,500,000 units or \$15 million in sales at suggested retail. * RIAA platinum certification for a minimum of 2,000,000 units or \$20 million in sales at suggested retail. * RIAA gold certification for a minimum of 2,500,000 units or \$25 million in sales at suggested retail. * RIAA platinum certification for a minimum of 3,000,000 units or \$30 million in sales at suggested retail. * RIAA gold certification for a minimum of 3,500,000 units or \$35 million in sales at suggested retail. * RIAA platinum certification for a minimum of 4,000,000 units or \$40 million in sales at suggested retail. * RIAA gold certification for a minimum of 4,500,000 units or \$45 million in sales at suggested retail. * RIAA platinum certification for a minimum of 5,000,000 units or \$50 million in sales at suggested retail. * RIAA gold certification for a minimum of 5,500,000 units or \$55 million in sales at suggested retail. * RIAA platinum certification for a minimum of 6,000,000 units or \$60 million in sales at suggested retail. * RIAA gold certification for a minimum of 6,500,000 units or \$65 million in sales at suggested retail. * RIAA platinum certification for a minimum of 7,000,000 units or \$70 million in sales at suggested retail. * RIAA gold certification for a minimum of 7,500,000 units or \$75 million in sales at suggested retail. * RIAA platinum certification for a minimum of 8,000,000 units or \$80 million in sales at suggested retail. * RIAA gold certification for a minimum of 8,500,000 units or \$85 million in sales at suggested retail. * RIAA platinum certification for a minimum of 9,000,000 units or \$90 million in sales at suggested retail. * RIAA gold certification for a minimum of 9,500,000 units or \$95 million in sales at suggested retail. * RIAA platinum certification for a minimum of 10,000,000 units or \$1 billion in sales at suggested retail. © 1994, Billboard® Publications.

INSYNC'S MUSIC INFO

(Continued from page 58)

InSync, which was developed in conjunction with Newport Beach, Calif.-based Positive Productions, will launch in several phases. The first, due this month, will offer on-line users only "static data," or data fixed for the life of the copyright. Music copyright ownership information will not be provided in this phase, although requests for such data can be sent to Synchronicity, McGowan says.

The second phase will include that on-line information on copyright ownership, as well as the opportunity for music publishers to, in effect, "buy time" on-line to promote their catalogs or offer additional details on particular elements of them. The third phase will include actual 30-second sound bites of the musical selections that can be sampled either via modem or phone. The company also envisions enabling the music user and music copyright owner to communicate directly via E-mail during this phase, for the purpose of requesting and granting clearances.

A fourth and final phase "will allow entire DAT master recordings to be sent through the system over telephone lines," according to the company.

To get on-line, customers pay what McGowan describes only as "a one-time nominal subscription fee" for the required software, as well as subsequent on-line charges ranging from 50 cents to \$1 a minute, depending on the volume of time purchased.

Costs for music publishers interested in promoting their catalogs on the service have not yet been set, McGowan says.

MIXED-MODE CD

(Continued from page 58)

in the characters' minds, the story itself is a linear one, unlike "branching" multimedia titles in which the user can affect the plotline.

"You don't change the story," Jones says. "After you've gone into various levels, you pop back onto the main storyline path. It's very much a re-creation of the way your mind wanders."

Jones foresees selling this title principally in record stores and bookstores, which he terms "content-oriented," as opposed to software chains such as electronics retailers. "There is a real arid field out there of titles for adults, of titles that are somewhat cerebral as opposed to being games," he says. "I see this as appealing to a wide audience, the kind that would buy *The Bridges of Madison County*," says. There is always a desire for well-told stories."

As for the future, Jones is optimistic. "This business has changed drastically in 10 years," he says. "Justifiably and I started in it when a CD-ROM drive cost \$2,000—if you could find one. Now we have 5 or 6 million homes with CD-ROM players hooked up to their computers, and products filtering into a variety of mass-market retail outlets. It's become known as a medium for the mass-market, and it's exciting to be exploring new ways to reach that audience."

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Home Video

Blockbuster Tops \$2 Billion Revenues Rise 70% During 1993

NEW YORK—Blockbuster Entertainment, the music and video retail giant that is quickly becoming an entertainment producer and distributor as well, says revenues topped \$2 billion last year for the first time and that net profits soared to nearly \$250 million.

For 1993, Fort Lauderdale, Fla.-based Blockbuster reports net profits jumped 64.3% to \$244.6 million from \$148.2 million the year before, as revenues rose 69.2% to \$2.22 billion from \$1.31 billion.

For company-owned video stores open at least one year 9.2% last year.

System-wide revenues (franchised and company-owned stores) increased 47.4% to \$2.91 billion from \$1.97 billion in 1992. At year's end, Blockbuster had 2,696 company-owned and 850 franchised video outlets, for a total of 3,546. It also operates 531 music stores.

For the fourth quarter, net profits

rose 70.6% to \$81.3 million from \$47.6 million in the prior year's same period, on a 65.7% jump in revenues to \$723.7 million from \$436.7 million.

System-wide revenues climbed 48.6% to \$261.3 million from \$175.6 million in the quarter over by 4.5%.

The company has announced plans to merge with Viacom, an entertainment programmer, distributor, and cable operator. The deal is expected to close in the second quarter. If Viacom is successful in acquiring Paramount Communications, then Blockbuster will have a big share of that media company as well.

Two other entertainment producers partly owned by Blockbuster plan to merge: Spelling Entertainment Group Inc. and Republic Pictures Corp. Blockbuster will have majority control of the resulting company.

DON JEFFREY

VIDEOS KEYED FOR INTERACTIVE PLAY

(Continued from page 2)

A/Vision Entertainment, the video division of Atlantic, At the Winter Consumer Electronics Show in Las Vegas, the Key was demonstrated with all these titles. "If it was video, I see no reason why we wouldn't put [the Key code] on all music video titles that make sense," says Bell.

The CES show "went great," says Larry Richenstein, president of Atlantic. His N.Y.-based Lonestar Technologies, where there were people around the booth the whole time. Even the older people were saying, "This is cool."

Lonestar's device, introduced last summer (Billboard, Aug. 21, 1993), can also be used with special ROM packs, each encoded with 10 songs. However, the ROM packs will not feature performances by original artists. "We're like The Beatles—it will be 'Songs Of The Beatles,'" says Richenstein.

Since a variety of instruments can be used to play the Key, along with the Atlantic and Geffen titles. Musical instruments to form a band. The unit also is MIDI compatible.

Richenstein expects the Key to be available in May, along with the Atlantic and Geffen titles. Musical instruments, consumer electronics, and high-end stores like Sharper Image will carry it. The Key will retail for \$399, with ROM packs costing \$25.

Lonestar has not yet completed deals with any retailers, says Richenstein. "Right now we're just showing it and talking about it. There are a lot of people who want to stock it. We're going to go city by city and pick just one or two retailers that we feel can give the product the proper space and promotion, with in-store demonstrations, tie-ins to local celebrities, T-shirts, and hats—we want to make it an event."

It's also important that they have a demonstration model in the store for people to try," Richenstein adds. "We believe that when one person plays it, they'll sell 10."

"It depends on how they market it at this price point," says Bell. "But I was very impressed by it. It's a very sophisticated piece of equipment. It really makes you feel like you're part of the band. It's not a toy; it's a new kind of instrument."

Blockbuster executive VP/GM Al Azouzi adds, "We think this is a very intriguing technology, and [we] plan to move forward with it."

Richenstein hopes other labels will release music videos coded to the Key, which could be extended to audio CDs and laserdiscs. "We hope that groups like Spelling and the Key by signing to our customized ROM packs, where we pay them a royalty and they take their instruments and give us an original performance, and maybe do a little differently from the album version."

Billboard®

FOR WEEK ENDING FEBRUARY 19, 1994

Top Video Rentals

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
*** NO. 1 ***							
1	1	6	THE FIRM	Paramount Pictures Paramount Home Video 37573	Tom Cruise	1993	R
2	2	7	SLEEPLESS IN SEATTLE	Columbia TriStar Home Video 52413	Tom Hanks Meg Ryan	1993	PG
3	3	6	DAVE	Warner Bros. Inc. Warner Home Video 12962	Kevin Kline Sigourney Weaver	1993	PG-13
4	4	9	RISING SUN	FoxVideo 8520	Sean Connery Wesley Snipes	1993	R
5	7	4	TRUE ROMANCE	Morgan Creek Productions Inc. Warner Home Video 13158	Christian Slater Patricia Aulicino	1993	PG-13
6	12	3	ROBIN HOOD: MEN IN TIGHTS	FoxVideo 8522	Cary Elwes Richard Lewis	1993	R
7	6	4	HOT SHOTS! PART OUEX	FoxVideo 8507	Chris Smith Little Britain	1993	PG-13
8	9	4	HOCUS FOCUS	Hollywood Pictures Hollywood Home Video 2144	Bette Midler Sarah Jessica Parker	1993	PG
9	5	11	CLIFFHANGER	Columbia TriStar Home Video 52233	Sylvester Stallone John Lithgow	1993	R
10	8	7	GUILTY AS SIN	Touchstone Pictures Touchstone Home Video 2009	Rebecca DeMornay Don Johnson	1993	R
11	NEW		HARD TARGET	Universal City Studios MCA/Universal Home Video 81570	Jean-Claude van Damme	1993	R
12	14	3	HEART AND SOULS	Universal City Studios MCA/Universal Home Video 81628	Robert Downey, Jr. Charles Grodin	1993	PG-13
13	NEW		LAST ACTION HERO	Columbia TriStar Home Video 27933	A Schwarzenegger Arnold O'Brien	1993	PG-13
14	10	12	SILVER	Paramount Pictures Paramount Home Video 32722	Sharon Stone William Baldwin	1993	R
15	16	3	MENAGE II SOCIETY	New Line Home Video Columbia TriStar Home Video 72550	Tyrie Turner Lance Talar	1993	R
16	NEW		ROOKIE OF THE YEAR	FoxVideo 8521	Thomas J. Nicholas Gary Busey	1993	PG
17	11	10	MADE IN AMERICA	Warner Bros. Inc. Warner Home Video 12652	Whipps Goldberg Ted Danson	1993	PG-13
18	NEW		CONEHEADS	Paramount Pictures Paramount Home Video 33874	Dan Aykroyd John Curran	1993	PG
19	13	7	DRAGON: THE BRUCE LEE STORY	Universal City Studios MCA/Universal Home Video 81480	Jason Scott Lee	1993	PG-13
20	15	16	INOCENT PROPOSAL	Paramount Pictures Paramount Home Video 32453	Kean Reegan David Morris	1993	R
21	26	2	JASON GOES TO HELL: THE FINAL FRIDAY	New Line Home Video Columbia TriStar Home Video 72413	Rae Knight Steven Williams	1993	NR
22	17	12	FREE WILLY	Warner Bros. Inc. Warner Home Video 18000	Jason James Richter	1993	PG
23	24	4	BLOOD IN... BLOOD OUT: BOUND BY HONOR	Hollywood Pictures Hollywood Home Video 2015	Benjamin Bratt Jesus Bonongo	1993	R
24	20	5	WARLOCK 2: THE ARMAGEDDON	Warnmark Entertainment 5514	Julian Sands	1993	R
25	18	14	DENNIS THE MENACE	Warner Bros. Inc. Warner Home Video 17000	Jason Gamble Walter Matthau	1993	PG
26	3	3	WIDE SARAGASSO SEA	New Line Home Video Columbia TriStar Home Video 72553	Karina Lombard Rachele Ward	1993	NR
27	19	10	LIFE WITH MIKEY	Touchstone Pictures Touchstone Home Video 2010	Michael J. Fox	1993	PG-13
28	22	2	FUTURE SHOCK	Park Plaza Entertainment Inc. Hemdale Home Video 7149	Vincent Schilling Bill Pader	1993	PG-13
29	23	23	GRUNGNODDY	Columbia TriStar Home Video 52293-5	Bill Murray Adam McDowell	1993	PG
30	21	15	THE SANDLOT	FoxVideo 8900	James Van Der Beek Mike Vitar	1993	PG
31	30	6	BOOHIES, REST & MOTION	New Line Home Video Columbia TriStar Home Video 52223	Eric Stoltz Brigitte Fonda	1993	R
32	28	14	BORN YESTERDAY	Hollywood Pictures Hollywood Home Video 1744	Melanie Lynskey John Goodman	1993	PG
33	31	3	POSSE	PolyGram Video 4400891-5	Mario Van Peebles Steven Balaban	1993	R
34	NEW		POETIC JUSTICE	Columbia TriStar Home Video 52393	James Jackson Tupac Shakur	1993	R
35	23	27	SCENT OF A WOMAN	Universal City Studios MCA/Universal Home Video 81283	Al Pacino Chris O'Donnell	1992	R
36	NEW		KALIFORNIA	PolyGram Video 4400893-3	Britt Pitt Juliette Lewis	1993	NR
37	34	18	ALADDIN	Walt Disney Home Video 1662	Animated	1992	G
38	35	11	LDST IN YONKERS	Columbia TriStar Home Video 53663	Richard Dreyfuss Meredith Ruehl	1993	PG
39	38	7	SUPER MARIO BROS.	Hollywood Pictures Hollywood Home Video 2008	Bob Hoskins John Wood	1993	PG
40	32	4	SURF NINJAS	New Line Home Video Columbia TriStar Home Video 71103	Lecy Holten Ernie Reyes, Jr.	1993	PG

*MTA audit certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units or \$1 million in suggested retail for nontheatrical titles. *Platinum certification for a minimum of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1994, Billboard/BPI Communications.

Video Previews

EDITED BY CATHERINE APPELFELD



A biweekly guide to lesser-known rental-priced video titles.

terraining monsters: a vitriolic, Mame-maniac businessman whose portable phone is the weapon with which he bullies his employees, lies to his wife, and sweet-talks his mistress. It's more great theater than great cinema, but Bogosian's powerful portrayals have earned him cult status that goes beyond the art crowd.

"Fatal Instinct" (1993, PG-13, MGM/UA) Has a video preboks March 2. Although billed as a spoof of the ubiquitous "erotic thriller" genre, this Carl Reiner-directed venture suggests that he thought the sheer quantity of parodies would somehow shore up their general lack of quality. Armand Assante stars as clueless cop/cowboy Ned Ravine, whose impish improvisation

(Continued on next page)

MUSIC

Petra, "Wake-Up Call Video Collection," Word Visual Audio, approximately 90 minutes, \$9.95.

"Wake-Up Call" is a fitting name for the latest album and video compilation from contemporary Christian band Petra. If there still are rock enthusiasts who would not give these guys a spin, it's time to wake up.

"Beauty And The Beast," "The Emperor's New Clothes," and "Tutankotom" are set to drawings in a variety of styles that speak to each one's distinctive flavor. Diversity of each story makes video a perfect choice for extended viewing and a quick lesson in art, and parents will be hard-pressed to find a more engaging narrator.

"Joanie Barteles: The Extra-Special Substitute Teacher," MCA Home Video, \$14.95. Barteles is back as a substitute teacher with a special class of class in this second musical video in her "Magic" series. Her groovy lessons are wrapped in a series of colorful music videos that find the ever-perky children's entertainer engaging in more wacky changes than Elton John. Subjects include rhyming with the name game, algebraic trivia, geography, U.S. history, languages, and more. Song selection ranges from the tropical "Le Bamba" to a groovy "The Swimming" to the dreamy "Love On A Star."

The title brings together 10 tunes from the band's last three albums: "Beyond Belief," "Unseen Power," and "Wake-Up Call," which is represented by the jarring "Midnight Oil" and rock ballad "a la Firehouse," "Just Reach Out." Between the clips are MTV-style quick Q&As during which Petra's members discuss the two years since their last album, including their participation in last year's Farm Aid, their European tour, and what it was like recording "Wake-Up Call" in Nashville. With its stylized cover and unabashed content, this is one that will be right at home in the rock music section.

CHILDREN'S

"The Fox And The Hound," Buena Vista Home Video, \$5 minutes, \$24.95.

Latent video stripes in Disney rainbow follow the story of two playful animals who become fast friends before their life's callings is to be bitter enemies. With star voice input from Mickey Rooney, Kurt Russell, and Pearl Bailey as forest marauder Big Mama the owl, this full-length animated adventure is a typically tender tale of friendship that calls to mind such Disney classics as "Bambi," "Snow White," and "Lady And The Tramp." And as expected, accompanying soundtrack is a winner. "The Fox And The Hound" has a beefy hi-fi score and no doubt will send parents racing for the video store. Buck up on this one and watch it disappear.

"World Of Stories," White Star Video (908-229-2343), 75 minutes, \$29.95. Catherine Hepburn leads her unmistakably rich voice to the vivid narrative of six of her favorite childhood stories: "The Nightingale," "The Musicians Of Bremen," "Jack And The Beanstalk,"

HEALTH/FITNESS

"Straight Talk On Metabolism, Vol. 1 & 2," A/Vision Entertainment (212-275-2900), 129 minutes, \$29.95.

Dr. Judith Reichman, a gynecologist who clearly has found a second calling as a lecturer, leads a detailed discussion about menopause and apply, leaving little to the imagination. Filmed in front of an audience in Santa Monica, Calif., the video is shot in two-houring volume. Volume 1, "Signs And Symptoms," is geared toward educating women and men about menopause and dispelling its myths, many of which, according to Reichman, have been perpetuated by doctors. In volume 2, "Taking Charge," Reichman encourages women to take an active role in their health and provides a number of viable options to help pursue. Format is well-suited for individuals as well as focus groups and classes.

SPORTS

"NASCAR Video—Alan Kulwicki: Champion Of Dreams," Cabin Fever Entertainment (800-929-3666), 30 minutes, \$9.95.

This video, one of several new additions to Cabin Fever's NASCAR line, is a tribute to Winston-Salem champion Kulwicki, who died in May 1984. Hosted by NASCAR's personality Benny Parsons, the in-depth interview was filmed just a few months before Kulwicki's death and details the winding road that led the 1986's rookie of the year to the world without a sponsor or rider. Ironically, Kulwicki talks at length about the death of his mother and brother when he was a child and the effect those incidents had on his drive to

Also new from Cabin Fever: "Winners: The Man Who Took The Checkered Flag," "Legends: The Statement Of The Racing World," and "Insiders: The Unusual Heroes Of NASCAR."

INSTRUCTIONAL

"Read Music Today, Vol. 1: Understanding Music Today," Music Video Products (800-437-3555), 50 minutes, \$19.95. Like the popular series of how-to guides for computer technology, this lengthy video could have been titled "Reading Music For Dummies." Potential viewers might think they've put the wrong tape in the VCR when they first hear a soothing voice directing them to sit quietly in a comfortable chair and take in the ebb and flow of their own pulse. This



exercise eventually segues into the business of counting musical notes, which is undertaken at a clip suited to the absolute beginner. Although the video is slow, the friendly guide to music notation does in fact cover all the bases in a manner that surely will calm the jittery of even the most anxious student. Instructor advises viewers at the outset to get hold of a dictionary of musical terms, to which he refers often before the program.

EDUCATIONAL

"Understanding Shakespeare: Romeo And Juliet," Goldfish Home Media (602-428-6141), 90 minutes, \$29.95. Much more an educational tool than pure performance, this enactment of one of Shakespeare's best-loved tragedies is broken down into segments that are probed by a panel of experts on the Bard and his works. The "Mac" segment is a type discourse would prove incredibly annoying for those who want to enjoy a straight run-through of "Romeo And Juliet." However, it provides a golden opportunity for people looking for the inside track on the two ill-fated lovers and one of literature's most famous family feuds. The performance itself is adequate, although it lacks the depth and the frequent interruptions. Goldfish also has released two other performance CD-ROMs: "Treatments On Hamlet," "Othello," and "Macbeth."

Billboard® FOR WEEK ENDING FEBRUARY 19, 1994

Top KId Video™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	2 WEEK AGO	WEEKS ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Year of Release	Current Ranking	Peak Ranking
			★ ★ ★ N. 1 ★ ★ ★				
1	1	15	ALADIN Walt Disney Home Video 1662		1992	2499	
2	2	67	BEAUTY AND THE BEAST Walt Disney Home Video 1325		1991	2691	
3	3	224	PINOCCHIO Walt Disney Home Video 239		1940	2499	
4	6	15	ONCE UPON A FOREST Fawcett's PRESTO		1993	2698	
5	NEW	1	LET'S REMIX WITH BARNEY The Lyons Group 2205		1994	1405	
6	8	3	MIGHTY MORPHIN: VOL. 1-DAY OF THE DUMPISTER Saban Entertainment/Paramount Video 4000881193		1993	995	
7	4	13	TOM AND JERRY: THE MOVIE Famly Home Entertainment 27416		1993	2698	
8	9	89	FANTASIA Walt Disney Home Video 1132		1940	2699	
9	5	21	REN & STIMPY: THE CLASSICS Nickelodeon/Paramount Video 4000881133		1993	1498	
10	10	21	REN & STIMPY: THE STINKTEST STORIES Nickelodeon/Paramount Video 14945022		1993	1498	
11	12	95	101 DALMATIANS Walt Disney Home Video 1263		1961	2499	
12	11	3	THE REN & STIMPY SHOW: ON DUTY Nickelodeon/Paramount Video 400088115		1994	1499	
13	14	3	MIGHTY MORPHIN: VOL. 4-NO CLOWNING AROUND Saban Entertainment/Paramount Video 4000881133		1993	995	
14	7	17	HAPPY EVER AFTER First National Film Corp./Worshiper Home Video 8045		1993	2495	
15	16	3	MIGHTY MORPHIN: VOL. 5-HAPPY BIRTHDAY ZACK Saban Entertainment/Paramount Video 4000881113		1993	995	
16	18	3	MIGHTY MORPHIN: VOL. 3-HIGH FIVE Saban Entertainment/Paramount Video 4000881123		1993	995	
17	17	3	OUR FIRST VIDEO: MARY KATE & ASHLEY OLSEN A Columbia TriStar Home Video 842		1993	1298	
18	24	3	MIGHTY MORPHIN: VOL. 2-FOOD FIGHT Saban Entertainment/Paramount Video 4000881123		1993	995	
19	15	23	BARNEY'S HOME SWEET HOMES The Lyons Group 2203		1993	1495	
20	NEW	1	RAFFI ON BROADWAY Troubadour Records/Ltd./MCA Music Video 10709		1993	1998	
21	RE-ENTRY		THE PRINCE AND THE PAUPER Walt Disney Home Video 1185		1991	1298	
22	25	349	ALICE IN WONDERLAND Walt Disney Home Video 36		1951	2499	
23	21	262	CHARLOTTE'S WEB Saban Entertainment/Paramount Video 8099		1973	1495	
24	22	11	CHILDREN'S CIRCLE: REALITY ROLIE Walt Disney Home Video WK1179		1990	1495	
25	13	35	BARNET KINGSLEY WITH MOTHER GOOSE The Lyons Group 2201		1993	1495	

*With gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrical releases programs, or at least 25,000 units and \$1 million in suggested retail for nontheatrical titles. *ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$1 million at retail for theatrical releases, and programs of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1994, Billboard Music Companies.

BILBOARD, FEBRUARY 10, 1904

CHILDREN'S AUDIO & VIDEO

THE BILLBOARD SPOTLIGHT



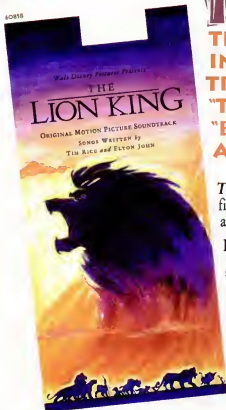
KIDS RADIO / MUPPETS / ALADDIN

CHIPMUNKS / FRED PENNER / WEE SING

BARNEY / SPEED RACER / REN & STIMPY / SHINING TIME STATION / MADELINE / PETER RABBIT / X-MEN

PHOTOGRAPH BY JOHN STUART / TIG

HEAR US ROAR IN '94



THE LION KING. THE NEXT SUCCESS STORY IN THE SMASH HIT TRADITION OF "THE LITTLE MERMAID", "BEAUTY AND THE BEAST" AND "ALADDIN".

The Lion King soundtrack features original cast recordings, five all-new songs written by Tim Rice and Elton John, and original score by Hans Zimmer.

Be a part of the audio event of the year!

Ships May.

60632



60623



60621



60860



60838



FUN SONGS

In the spirit of the proven hit, *Silly Songs* (over 750,000 copies sold), Disney introduces two new albums to add to the fun—*Funny Food Songs* and *Travel Songs*!

Ships February 15.

MY FIRST SING-ALONG

An innovative new product line—*My First Sing-Along!* It's sing-along fun for ages 6 months to 3 years, featuring Mickey and the gang. Order the entire collectable series!

Ships April 26.

60255



60216



TWO NEW STORYTELLERS

Two well-timed Read-Alongs round out Disney's stellar cast of releases! *Aladdin: A Whole New World* gives you another title in the Gold- and Platinum-selling *Aladdin* family and features the Academy Award-winning song, "A Whole New World." And be sure to stock up on the classic, *The Fox and the Hound* in time to take advantage of the home video release (scheduled to ship March 4).

Aladdin: A Whole New World ships February 15. *The Fox and the Hound* available now.



The Growing Market Challenges Manufacturers To Stand Out From The Crowd

BY MOIRA MCCORMICK

With children's video having proven itself a reliable, money-making genre at the rental and sell-through levels, it's not surprising that more and more manufacturers are upping their quantity of kiddie releases. The result is an ever-growing glut of children's video titles, all vying for the same dollars—and competing not only with Disney, Barney and each other, but with all the other entertainment options out there. How do they get their products to stand apart from the pack?

"It's pretty obvious that it's an exploding marketplace, but it's very saturated," says Bob Horn, managing director of New York-based youth marketing consultancy and The Trolleys. "The business has been very title-driven—everyone wants the next 'Aladdin.' But what we're seeing is a trend toward brand awareness. Sony Wonder, for example, is separating itself from the pack in consumers' minds by their Nickelodeon license. When a company has brand awareness, according to Horn, parents and kids alike view it as a source from which to choose an array of dependable entertainment."

"Nickelodeon is a franchise, and we're looking for franchises," says Ted Green, VP, Sony Music Group, whose Nickelodeon "Ren & Stimpy" titles have either reached or are nearing double-platinum status. "We'll probably release 25 Nickelodeon video titles this year, and we've been very aggressive about acquiring other audio and video product." Among the new video rights Sony Wonder has acquired are for cartoon series "Tin Tin," "Dog City" and "Tales From The Crypt Keeper"; the original 600 episodes of "Lassie"; and the flamboyant kids' TV show "Xuxa." Sony Wonder has also snagged audio and video rights to the upcoming PBS series "Puzzlemaster."

"We are concerned with brand awareness, and a line of programming is a brand," says Mindy Pickard, VP of marketing for CBS Fox Video. "It helps to be able to promote, say, four titles together instead of one." CBS Fox's many lines include its new Raggedy Ann animated series, Dennis the Menace cartoons and series featuring Garfield, George Of The Jungle, Mr. Rogers and "PBS Storybreaks."

"We do value-added items with all our kids' product," adds Pickard, "which is one way to differentiate from the rest of the marketplace. For 'The Secret Garden,' we packaged the video with a diary. With 'George Of The Jungle,' we added a music video and tied in with the World Wildlife Fund for a tip-in card showing kids how to do animal shadow."

Even for market leader Disney, whose releases typically dominate Billboard's Top Kid Video chart (and four of whose titles, including the No. 1 "Aladdin," appear in the Top Video chart), things have gotten "very competitive," according to Steven Feldstein, spokesman for Buena Vista Home Video. Feldstein says value-added packages have worked well for Disney this past year, especially a four-title "Winnie The Pooh" video and plush-toy combination.

"We're also doing a cassette/plush package with 'The Fox And The Hound,'" says Feldstein, referring to Disney's 1981 animated feature film, which debuts on home video in March. Feldstein adds that Disney will be launching "four or five new series" in 1994, "a lot of them music-driven. Some will be live action, some animation and some Muppets [via distributed label Jim Henson Video]."

As to whether the live-action product is a response to the phenomenal success engendered by The Lyons Group's live-action Barney The Dinosaur series—probably the first real competitor Disney's had—Feldstein says the move is "not so much due to Barney as to just the evolution of children's programming."

For most video manufacturers, the most effective promotional tool for their product is television. PolyGram Video had a bang-up first year with sales of its X-Men and Mighty Morphin Power Rangers series, both based on hit television shows—and, in the case of the X-Men titles, popular and long-running Marvel comic books. "The X-Men series has a 30-year fan base—it almost markets itself," says Joanne Singer, director of children's marketing for PolyGram Video, which was launched in fourth quarter 1992. As with other video series that benefit from accompanying product licenses, the cross-promotional opportunities are manifold. "Sega put our



Mighty Morphin Power Rangers



"Little Nemo: Adventures In Slumberland"

commercial on the front of their Power Rangers video games," Singer says. "We sticker our videos with [information] on the Bandai toys, and they sticker their toys with our videos."

"Disney advertises on TV, which I can't—but I can cross-promote with other licensees," says Singer, who notes that PolyGram Video's new '94 release, an animated series about a soccer team called the Hurricanes, licensed from DIC Enterprises, has a multitude of

licensing tie-ins. And, of course, TV helps a lot. We support the Fox Network home of the Power Rangers) with stickers on the video's shrink-wrap that say 'As seen on Fox Television Network.'" Roy Winnick, president of New York-based Best Film & Video, which owns video rights to the hit syndicated Saturday morning cartoon series "Biker Mice From Mars" (another Marvel creation), says it's the video's departure from straight TV versions that has

helped kick it into "six-figure unit sales."

"We've sold over 100,000 units of 'Biker Mice From Mars: The Beginning,' and we haven't really started promoting it," says Winnick of the inaugural Mice title, which combines the first three episodes for \$14.95. "With series like this, why bring one episode to video for \$10, when you can put three together and give kids something they can't get on TV?"

For some companies, television is only one facet—albeit a powerful one—of their marketing effort. For PPI Entertainment Corp., a Christmas Eve broadcast of "The Trolleys Radio Show Sing-Along" on the Fox Network helped spur sales of the video, the third in its Trolleys series. Two previous releases, "The Trolleys Radio Show Sing-Along" and "The Trolleys All New Musical Adventure" (which marked PPI's debut on Billboard's Top Kid Video chart), have together sold over 750,000 copies, according to PPI president Donald Kasen—and that's without television exposure.

"We clawed our way" to success on the first two Trolleys titles (which are based on the best-selling Troll dolls), says Kasen. "We did a national mall tour, hitting 40-odd cities from March through the VSDA convention in July. We had Trolleys characters in costumes doing 15-minute shows three or four times a day." A new Trolleys video will be released in the second quarter of this year, and Kasen says PPI is negotiating for a Trolleys Saturday morning TV series, as well as a theatrical release.

MCA Universal Home Video, *Continued on page 70*

Children's AUDIO & VIDEO

The Names Children Play

The following artists are among the most recognized faces and voices. They've built successful careers by entertaining and educating the younger set.

JOE SCRUGGS

"I've done a couple of message songs, but mostly I'm a fun guy," says Joe Scruggs. "I love humor, the way that children think."

To talk with Joe Scruggs is to enter a world of constant and funny surprises. He disarms with such song titles as "Rapunzel Got a Mohawk" and "Big Underwear" without a trace of tongue-in-cheek. Just like a kid.

The two songs are contenders for the title track on Scruggs' upcoming album, number eight on his independent Shadow Play label. A 10-year veteran in children's entertainment, Scruggs finds inspiration close to home.

"My family and I were in a restaurant, when my wife complained that the forks were too big," recalls Scruggs. "And then my daughter said, 'Yeah, and the spoons are too small.' And I thought, 'That's a song.' Now 'My Fork's Too Big And My Spoon's Too Small,' all of us using the right tool for the right job, may well turn up on the new album."

"As my children get older," muses Scruggs. "I notice my music gets older." With such an inventive inner child, however, it's safe to say he'll never be too grown-up. —CATHERINE CELLA



RORY

"I never really intended this," says Rory. "I never said, 'I want to be a children's entertainer.' It just happened. And luckily for me, I really love it."

With such a soft yet upbeat voice, Rory now seems tailor-made for the market. And with her fourth children's album out this month, she has carved

a niche for herself in presenting entertainment classics to a new generation.

Rory's "Little Hollywood" follows "Rory's Little Broadway," a collection of kid-friendly show tunes. The new album, also from Sony Wonder, features songs from both children's movies ("Pure Imagination") and "Whistle While You Work/Heigh Ho!" and adult ("Singin' In The Rain/Raindrops Keep Falling On My Head" medley).

"I've always been affected by the music in movies," notes Rory. "I even sit through the credits so I can hear the score." Appearing on the small screen herself, as host of The Learning Channel's "Ready, Set, Learn," Rory sees more television in her future. "For better or worse—and it's probably both—kids today are very video-oriented." —CC

JOANIE BARTELS

Best known for her popular "Magic" series, which presents her renditions of classic children's songs grouped by theme, Discovery Music/BMG artist Joanie Bartels is the first female children's artist to earn an RIAA-certified gold album for "Lullaby Magic." The series also includes some of Bartels' original songs, which showcase her infectious energy and wacky sense of humor: "Sillie Pie," "Hippo In The Tub," "Dinosaur Rock 'n' Roll." Last year she launched her "Simply Magic" video series, in which she stars as a zany, magical babysitter or substitute teacher—a modern-day Mary Poppins or Cal in The Hat—taking children on sing-along musical adventures.

Bartels' newest audio series, Joanie's Juicebox Cafe (Vol. 1: "Jump For Joy"), targets older children with upbeat rock 'n' roll, pop and



Continued on page 84



Mary-Kate and Ashley Olsen have the secret to success.

The ABCs of Audio

The Sound Market Retrenches And Gets Real
After The Hype Settles

BY MOIRA McCORMICK

After the turbulent year of 1993, things seem to be settling down a bit for the children's audio industry. Major labels, having concluded that breaking a new singer-songwriter is simply not within their purview, are pushing the artists they do have—not to mention licensed characters—with a combination of audio, video, television, licensing tie-ins and other methods. And aspiring singer-songwriters, having come to the conclusion that a major label contract is no longer within the realm of possibility—or desirability—are heading back to grassroots marketing.

"The majors have now all copped to their mistakes," says Rick Bloom, president of West Hills, Calif.-based talent agency Kinkaid, "and the independents are reclaiming their territory once again, realizing their place in relation to the majors. I think everybody's getting back to business." One encouraging sign, says Bloom, is that venue bookers are "planning children's dates earlier this year, even booking some '95 dates. It's an indication that there is money turning around out there."

Market leader Walt Disney Records had what VP Marketing Jaffe says was "the best year in our history," with the double-platinum "Aladdin" soundtrack, the soundtrack to "Tim Burton's Nightmare Before Christmas" (both recordings are up for two of nine Grammy nominations for Disney this year), the boxed set "The Music Of Disney: A Legacy In Song" and other product.

Jaffe agrees that a multimedia approach is necessary in marketing kids' audio. "What everybody's found is that it's become increasingly hard for music to sell without cross-promotion," he says. "You do

need to have a complete, packaged multimedia product offering, incorporating a lifestyle approach to the target audience. For 'Aladdin,' we tied in hard and soft goods, apparel, etc., and we had four different types of audio product [such as the "Aladdin Sound And Story Theater," also up for a Grammy]."

A new toddler/preschooler line, My First Sing-Along, comprises a three-song cassette packaged with



Barney the Dinosaur

an illustrated chunky board book, which, Jaffe says, is "a natural for the age group. Our Read-Along series, for older children, has gone gold and platinum; we knew there had to be a way to appeal to a younger group [with a similar product]."

The runaway success this year of Barney the Dinosaur, whose SBK/ERC album "Barney's Favorites Vol. 1" has already been certified double platinum, may be the most successful non-Disney chil-

dren's character in history and the latest to attain such certification. But as to whether Disney is looking

over its shoulder, Jaffe says, "Any time a property like Barney comes into the market, we're grateful. Barney's audience tends to be younger, and so he brings parents and children sooner into the market. We saw an increase in our own fall sales—people would shop for Barney and come out with several different titles, some of which were ours."

Jaffe acknowledges that unknown singer-songwriters have a much tougher time of attaining a wider audience these days than did kids' superstar Raffi, who first made his mark in an almost empty field over a decade ago. "The Ralli model of the '80s wouldn't work today," says Jaffe, who headed the children's division of A&M Records when Ralli was with that label (the currently records for MCA). "There's so much more competition now—not just from other performers, but from video, video games, television."

"We have to stop believing we're failing if the market is not performing the way it did for Ralli 12 years ago," says Bob Hinkle, president of Zoom Express, a talent agency with BMG Kids. "That's not the working model. Everyone assumed that success would be easy, and it's not. All us who are left are finding that the way to market products to an intended audience is a diversified fashion. Kids' audio is more and more part of a mix of things."

For Zoom's singer-songwriter TV stars Mary-Kate and Ashley Olsen of the ABC sitcom "Full House," that mix includes audio (their second and latest album is "I Am The Cute One") and video ("Our First Video," already certified double platinum). An upcoming kids' project by the Olsen's Roger Daltry, "The Man In The Moon Takes A Night Off," will likely have video, book and possibly even Broadway spinoffs. Zoom's "Carmen Sandiego" albums, which are not only aided by the hit PBS show and computer game, but also by the board game and other products.

As for Zoom's singer-songwriter, Glenn Bennett is developing a TV show, and Fred Miller, a songwriter and producer whose Zoom debut was 1993's "What's Wrong With This Picture?" is producing actor Chris Burke's first album. "You can't just put out a record anymore," says Hinkle. "You have to develop the machinery."

"It's hard to sell children's talent beyond a regional basis, unless there's a 'son of' or 'daughter of' in the name. The success of Sony Music Group's Sony Children's imprint, Sony Wonder, was the focal point of industry attention this year when the retelling of Sony Kids' music into the books and video-driven Sony Wonder involved jettisoning four of the six singer-songwriters originally signed to the

So far, Sony Wonder's releases have been almost exclusively video.

Continued on page 81

STEVEN SPIELBERG PRESENTS A DINOSAUR ADVENTURE FOR THE WHOLE FAMILY!

"A gift for children of all ages!
A family film that tells the story of friendship and love."

—Joel Siegel, GOOD MORNING AMERICA

- ◆ **Value-Added Consumer Incentives:** Every videocassette contains a free "Gift" for children: **FULL COLOR, RE-USEABLE STICKERS!** Plus a **SAVINGS BOOKLET** offers consumer over \$20.00 in savings!
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◆ P.O.P. "REX-citement"!

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"Rex" floor standees

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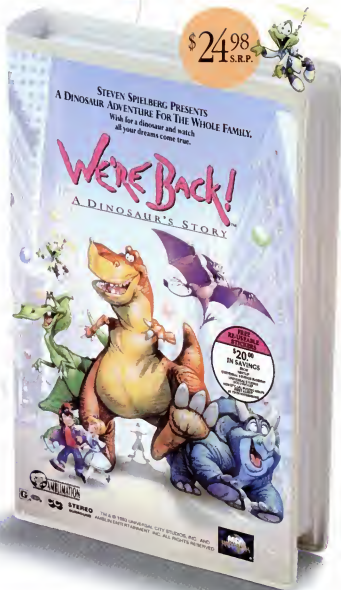
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STEREO SURROUND

Advertising and promotional details subject to change without notice.

STREET DATE: MARCH 15, 1994

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Everyone loves cats...from Batman to Bill Clinton!

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Be a Cool Cat!

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Keep it on your desk as a fun container for paperclips and rubberbands or take it home to your favorite kitty!

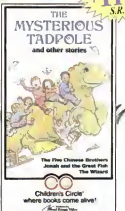
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JUST IN TIME
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Illustration from "Here comes the cat!" by Marjorie Vagle
© 1994 Wood Knapp & Co., Inc. Produced by Children's Circle © Home Video.

Kid Vid Continued from page 67

whose most high-profile kid vid releases are such theatrical titles as "An American Tail" and "Beethoven," has used television creatively to push non-theatrical product, according to Andrew Kairy, senior VP of marketing and sales. An example is its animated release "The Little Engine That Could." "We bought half-hour blocks of time in over 55 markets and aired the program," says Kairy. "Tied in with the airing, we tagged one exclusive retailer in each market, which allowed Target, Blockbuster, Kmart, Suncoast, etc. to have a little ownership of the title. Our year's sales goal was accomplished twofold by the street date last March."

MCA's excellent animated kid-vid series "Shelley Duvall's Bedtime Stories" benefits from its 12-week broadcast window on Showtime, says Kairy, and MCA is currently working on a video sampler tape encompassing different Duvall projects. Kairy notes that the Mar. 15 sell-through release of Steven Spielberg's animated double feature, "We're Back!" will be MCA's first title packaged in a clamshell, with value-added items enclosed, such as reusable stickers and a coupon book.

For HomeMade Home Video, a successful theatrical release is not a requirement for a hit video title, as the company proved with its "Little Nemo: Adventures In Slumberland," a fixture of the Top Kid Video chart for the past year. "Little Nemo" has sold 1.5 million copies, despite not much theatrical exposure," says president Eric Parkinson. "We launched a high-profile marketing campaign, focusing on publicity and national TV ads two weeks after the street date. It gave consumers the ability to act instantly on the ads."

"The Magic Voyage" is being released straight to video in February. "We're spending \$2.5 million on advertising," says Parkinson, "and suggested retail price is \$19.95. This will be an important test for the retail community: Can the supplier justify this exposure for something that's not a theatrical hit?" Parkinson thinks HomeMade can. "We've proven what our marketing and distribution unit can do," Parkinson says the next major release, "The Princess And The Goblin," where "the theatrical release," "but we can still give it that immediate video support."

Some companies produce their own programming and notable among them is Goodtimes Home Video. While Goodtimes is also noted for its acquisitions—in particular, the exquisite animated series "The World Of Peter Rabbit And Friends"—the company boasts its own line of animated classics. "High-quality product for acquisition is few and far between," says senior VP Andrew Greenberg, "so we decided to produce our own as not to be at the mercy of the marketplace. We've also set up a separate division to sell these properties internationally and on

Continued on page 72

Wonder What Families Want Most?



XUXA Celebrations! With Church Mouse
LV 07601 Suggested Retail Price \$11.98

XUXA Fantastic Birthday Party
LV 07606 Suggested Retail Price \$11.98

XUXA Fantastic Birthday Party Gift Pack
LV 07600 Suggested Retail Price \$13.98

RORY Let's Hollywood
LV 07604 Suggested Retail Price \$11.98

Ren & Stimpy "In Disguise"
LV 07620 Suggested Retail Price \$24.98

Clarissa Explains It All "Take My Brother, Please!"
LV 07617 Suggested Retail Price \$14.98

Are You Afraid of the Dark? "Cloudy Tales"
LV 07628 Suggested Retail Price \$14.98

Sony Wonder Has Some Wonder-ful News!

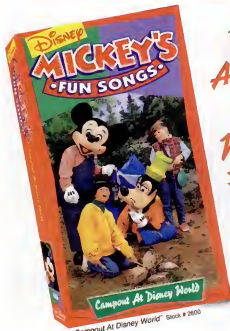
If you're wondering how to satisfy today's surging demand for top-quality family entertainment, SONY WONDER has wonder-ful news! Like a programming philosophy dedicated to offering the most original family-friendly video and audio titles. Like new releases featuring the hottest characters and titles from the number-one children's network, Nickelodeon. Plus non-stop video fun with every kid's favorite TV superstar, Xuxa, and musical excitement with Rory, the award-winning host of The Learning Channel's "Ready, Set, Learn!" Powered by the resources of the worldwide SONY entertainment group, it's no wonder we've got just what families (and retailers) want most!

it's no wonder, it's

SONY
WONDER

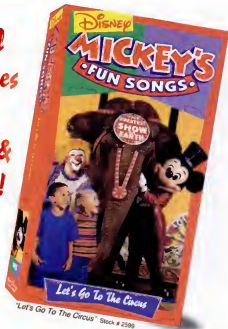
In The Successful Tradition Of Disney Sing-Along Songs...

Disney MICKEY'S FUN SONGS



"Campout At Disney World" Stock # 2090

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Adventures
With
Mickey &
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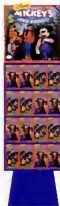


"Let's Go To The Circus" Stock # 2099

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- Targets The Highly Lucrative Preschool Market! Toddlers And Preschoolers Have Now Become Video's Fastest-Growing New Market Segment!
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Prebook: 3/1/94
Will Call: 4/19/94
NAAD: 4/22/94

48-Unit Prebook Stock # 2076
24-Unit Prebook Stock # 2075
19-Unit Prebook Stock # 2074



Walt Disney
HOME VIDEO

Walt Disney Home Video distributed by Buena Vista Home Video, Burbank, CA 91521. Printed in U.S.A. © The Walt Disney Company.

Kid Vid

Continued from page 70

television."

Greenberg, expressing the sentiments voiced by many video executives, says the biggest challenge faced by suppliers is "getting product on the shelf in front of the consumer." However, he notes, "We've spent 10 years building our distribution; we can pretty much put out what we want." An EDI/DOS com-



Troll dolls get animated.

puter system enables Goodtimes to "know what's selling on a daily basis. If we have 400 titles in distribution, we can make an analysis of what's selling by season, zip code, etc., and we factor that into product development." On Jan. 1, says Greenberg, a new division called Goodtimes Direct was launched to solicit consumers via direct response.

Family Home Entertainment, a division of LIVE Home Video, is another company that produces some of its own product. According to executive director Kris Larson, FHE is producing "Goldy III," the third in a series of movies starring Mr. T, which may have a theatrical release.

FHE's extensive catalog includes its Christmas Classics collection, which Larson says sold an impressive 2.5 million copies this past Christmas alone; the live-action movie collection World Of Family Entertainment; and cartoon licenses such as the about-to-be launched "Speed Racer" collection.

Larson believes children's video will become more and more important to specialty video stores, as the predictions for an information superhighway begin to come true. "When video on demand comes to fruition, parents won't pay \$5.50 a shot every time their kids want to see a video," she says, "because children want to watch them over and over."

Companies dealing in literature-based children's product are finding that video stores are coming around slowly but surely. "Sometimes parents don't let their children to be watching all commercial characters," says Nancy Steingard, VP of entertainment for Western Publishing, owner of the Golden Books imprint. Golden Video's excellent book-based titles—such

Continued on page 74



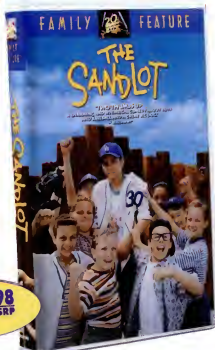
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- ◆ SPECIAL MAJOR LEAGUE BASEBALL PROMOTIONS

- ◆ THE SANDLOT RELEASE COINCIDES WITH OPENING DAY OF MAJOR LEAGUE BASEBALL
- ◆ \$33 MILLION BOX OFFICE FAMILY HIT
- ◆ 24 UNIT FLOOR OR COUNTER DISPLAY



\$19.98
SRP

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by MICHAEL A. STEVENSON, ACE Produced by CHESTER KACZENSKI Directed by ANTHONY B. RICHMOND, ASC Starring MARK BURG CHRIS ZARPAS CATHEEN SUMMERS
by DAVID WICKY EVANS & ROBERT GUNTER TM & DALE DE LO TORRE WILLIAM S. GILMORE TM & DAVID WICKY EVANS TM 

ISLAND WORLD

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COVER PHOTO: J. THOMAS

Kid Vid

Continued from page 72

as recent releases "Just My Dad And Me," by Mercer Mayer, and "Frog And Toad Are Friends," by Arnold Lobel—have won numerous awards. But Steingard says it's sometimes still "hard to get parents to pick them up. How do we make the familiar, familiar? Disney is so dominant, the challenge is not only to find great product, but a great way to sell it."

One way is, of course, TV. Golden's "Madeline" series, a co-production with The Family Channel, runs twice a week in prime time; its "Real Story" series began airing on HBO in January. Golden has also begun putting kiosks with video, audio, book/tape and Sound Storybook product in a number of video stores, record stores, mass merchants, supermarkets and drugstores. And a Madeline shopping mall tour is planned to coincide with the spring release of "Madeline And The Easter Bonnet," scheduled to hit 20 locations.

Live mall tours of "Shining Time Station" characters are part of the marketing mix for KidVision, a division of A-Vision Entertainment. According to Mindy Mervis, manager of KidVision, the company is beefing up its "Shining Time Station" video library (based on the hit PBS series) with four new episodes. Each will include a "Thomas The Tank Engine And Friends" story. Previously, the "Thomas" portions of "Shining Time Station" were available only on Strand Home Video; the "Thomas" series is currently offered by Video Treasures.

Both "Shining Time Station" and KidVision/Scholastic Inc. series "The Babysitters Club" benefit from the numerous ancillary merchandise items, and Mervis says the possibilities are being discussed. In the meantime, the company launches a new series, Live Action Video For Kids, in March.

Product line-ups can be a liability as well as an asset, according to some observers. Liz Stahler of Price Stern Sloan—whose Wee Sing video, audio and book series has soared in the multimillions for almost a decade—says that licensing opportunities have been carefully investigated before any moves have been made. "We haven't wanted to dilute the wholeness of the Wee Sing product with too much merchandise," says Stahler. "We wanted to do it slowly, methodically and right." So far, licensed product includes a Mother Goose toy by plush giant Gund and a wooden train by Brio based on the latest video title, "The Wee Sing Train."

PSS, now owned by publishing firm Putnam, is launching a new book/cassette, "Wee Sing Around The World," as well as redesigning packaging for its entire audio line. "We're also starting an aggressive consumer and trade ad campaign," says Stahler, adding that the video line packaging will be revamped in time for this summer's VSDA convention.

For those companies whose
Continued on page 76



This year
The Animaniacs® will get zanier.

WE'RE NOT KIDDING!

Hanna-Barbera



Yogi Bear® will rap,

The Flintstones® will rock,

Micky Dolenz will belt a Broadway melody,

and Ronald McDonald® will sing...

all from Kid Rhino

Nickelodeon's No. 1 STARS!

BIG sales from The Elephant Show



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(OE-43203)



MAINLY MOTHER GOOSE
(OE-43204)



ALL THE FUN YOU CAN SING! (OE-43205)

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Pricing!
\$13.98-cd
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- The Elephant Show starring Sharon, Lois & Bram goes on tour in March.
- Call Drive at 1-800-289-3748 to schedule an "Elephant" in-store.



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BY
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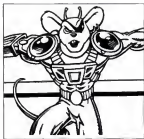
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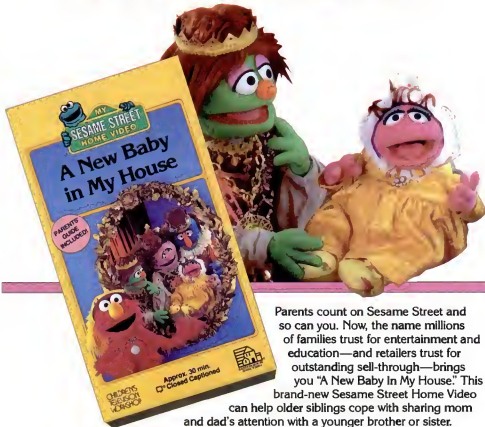




A Biker Mouse From Mars

Kid Vid
Continued from page 74

A new addition from Sesame Street



Parents count on Sesame Street and so can you. Now, the name millions of families trust for entertainment and education—and retailers trust for outstanding sell-through—brings you "A New Baby In My House." This brand-new Sesame Street Home Video can help older siblings cope with sharing mom and dad's attention with a younger brother or sister.

Don't miss out on this welcome addition to the Sesame Street success story.

- Packaged with a **FREE Parents' Guide** filled with helpful tips and activities.
- Backed by national consumer advertising in *Sesame Street Parents* (4,690,000* consumer impressions) and *Parenting* (6,500,000* consumer impressions).
- Will air on PBS this March.
- Stars Elmo, one of Sesame Street's most popular characters.
- Developed in consultation with childcare experts.

RANDOM HOUSE HOME VIDEO
KIDS Are Watching Us!

ISBN 0-679-85078-3 (VHS) (0-90129-8507-5)
Suggested retail price: \$9.95
Street Date, February 2nd

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*NIELSEN

My Sesame Street® Home Video series
has sold over 5 million units!

product lines are regarded as especially upscale, 1994 will see more effort made to bring that product to a wider audience. Special-interest specialist Wood Knapp Video, which began distributing the 24-karat literature-based Children's Circle collection in June 1992, is finding more and more retailers are sampling the product "after repetitive impressions," according to Harold Weitzberg. "We push the whole line with every new release."

Most of the Children's Circle back catalog will be available through Wood Knapp come April, says Weitzberg, who dropped the Weston, Conn.-based company's video list price from \$19.95 to \$14.95 in an effort to secure it wider retail placement. And it's working, says Weitzberg. Formerly found only in upscale toy outlets, Children's Circle is now carried in chains and supermarkets. One title, Maurice Sendak's "Ruthie Rose," even charted later in the year—a first for the company. "We completely redid the line's packaging—getting parents to pick up the box is the most important thing," says Weitzberg. "You don't see these titles on TV every day."

You can see Rabbit ears titles on TV, via HBO, but that hasn't changed the Rowatony, Conn., company's profile as elitist entertainment, according to spokesperson Georgia Bushman. "We've had to fight that image," she says, "that perception that only a wealthy, well-educated parent would choose our product."

Rabbit Ears pioneered the contemporary celebrity-driven story product, with audio, video and book titles read by well-known actors and scored by famous musicians. (Danny Glover's reading of "Brer Rabbit And Boss Lion," with music by Dr. John, is up for a Grammy this year.)

According to Bushman, Rabbit Ears did some market research this past year and found that both wealthy and not so well-heeled families are looking for exactly the same qualities in their children's entertainment—qualities that Rabbit Ears offers in abundance. "We'd never been thought of as a mass-market product, but we're more mass-market than we get credit for," she says. "It's a bit of a conflict—who doesn't want that yuppie cachet—but we believe our audience is bigger. These won't turn like Disney and Barney, but they will sell well." ■

Dear Miss Piggy

(Moi has all the answers!)

Dear Miss Piggy:

My girlfriend doesn't seem interested in me anymore. Do you have any suggestions to help light that spark again?

Signed,
Lost My Magic

Dear Lost My Magic:

Whenever Kermie's attentions seem to flag a teensy bit and I want to make sure he'll stand up and salute, I always put on some French perfume--moi's favorite is Giorgio 90210--and some romantique music. Why not try some of the songs on the new *Muppet Hits Take 2* album? Moi's favorite is that charmant "Macho Macho Man". It always puts me in "le mood".

Dear Miss Piggy:

I'm in love with a French poodle, but I know she has eyes for a Cocker Spaniel down the street. Any suggestions on how to win her heart?

Signed,
No Joy in Nutville

Dear Mutl:

No one understands the language of love better than a French poodle. Invite her to a romantic dinner, serve a candlelit meal of kibble and biscuits, and put on Rowlf the Dog's album, *Ol' Brown Ears Is Back*. You'll have her eating out of your paw in no time.

Dear Miss Piggy:

Our family loves to travel. Yet, every time we hit the road, our kids say the same things over and over. "I'm bored!" "I'm tired!" "Are we there yet?" Can you help solve this traveling nightmare?

Signed,
Anxious Traveler

Dear Anxious:

Absolument. Leave the little darlings at home! But if you can't, bring along the 1993 Parents' Choice Award-winning book and tape, *Are We There Yet?*, starring moi's own Kermie. You'll never leave home without the Frog again. I know I never do.

Look for my column in upcoming issues of *Billboard*, s'il vous plait! Au revoir, mes amis!

Jim Henson
RECORDS



Children's AUDIO & VIDEO

Stay Tuned

Radio's Voice Is Changing As Kids Entertainment Takes To The Airwaves

BY CARRIE BORZILLO

After several starts and stops over the last few years, the children's radio market has finally taken off and is letting the industry know that it's here to stay. Not only has the Children's Broadcasting Corp.'s 24-hour children's radio network Radio AAHS reached the 20-affiliate mark, but MJJ Broadcasting, one of the radio industry's most successful syndica-

tors, has decided to get into the field as well, with "Bedtime With Barney." And KidStar Media Network is looking to become the second syndicated children's network by the end of 1994. The KKDZ (KidStar) radio station in Seattle debuted in May 1993.

In addition, WFUN (Fun Radio) St. Louis has been programming a children's format since September

1992, and Rabbit Ears Productions is rolling out "Rabbit Ears Radio," a storytelling program hosted by actor Mel Gibson, on American Public Radio in June.

Why is children's radio just now booming? "It's just never been done aggressively before," says Children's Broadcasting Corp. president Chris Dahl. "Before, they just took potshots at it, but the fact is that when radio is responsive to kids, they will be responsive to it."

"We made a serious commitment and put millions of dollars behind it," continues Dahl. "The fact of the matter is that the guy in the White House has a family close to the age group we target, and 'family values' seems to be the buzzword of the '90s. The timing is right."

Josh Feigenbaum, president of MJJ, says, "It's such an underserved market. There is an enormous population of young people under 12 whose only outlet in radio has been Top 40. And there's nothing comparable to Barney out there now."

Right now the children's radio market is quite varied. Radio AAHS

Top 10 Pre-Teen Tunes

The following are the Top 10 most requested songs of 1993 in kids' radio:

KKDZ (KidStar) Seattle

- 1 Michael Jackson, "Will You Be There?" (Epic)
- 2 Barnes & Barnes, "Fish Heads" (Lumino Records)
- 3 Weird Al Yankovic, "Jurassic Park" (Scott Bros.)
- 4 The Firm, "Star Trekkin'" (Bark)
- 5 Cheech Marin, "My Name Is Cheech, I'm The Bus Driver" (Ode 2 Kids/BMG Kids)
- 6 Robin Williams, "Friend Like Me" (Walt Disney Records)
- 7 Dan & Jimmy, "Happy, Happy, Joy, Joy" (Sony Wonder)
- 8 Danny Elfman, "This Is Halloween" (Walt Disney Records)
- 9 Baltimore, "Tarzan Boy" (EMI)
- 10 Animal, "Wipeout" (Jim Henson Records/BMG Kids)

Children's Broadcasting Corp.'s Radio AAHS

- 1 Robin Williams, "Prince Ali" (Walt Disney Records)
- 2 M.C. Marlo, "Super Mario Land" (World)
- 3 Cheech Marin, "My Name Is Cheech, I'm The Bus Driver" (Ode 2 Kids/BMG Kids)
- 4 Janet & Judy, "I.A.T.V." (Independent)
- 5 Mary McCormack, "Mother For The Day" (Zoom Express/BMG Kids)
- 6 Rockapella, "Where In The World Is Carmen Sandiego?" (Zoom Express/BMG Kids)
- 7 Bill Shortz, "Hole In The Ozone" (Lightyear/BMG Kids)
- 8 Michael Jackson, "Will You Be There?" (Epic)
- 9 Leo Solano & Brad Kane, "A Whole New World" (Walt Disney Records)
- 10 Animal, "Wipeout" (Jim Henson Records/BMG Kids)

WFUN (Fun Radio) St. Louis

- 1 Robin Williams, "Friend Like Me" (Walt Disney Records)
- 2 Michael Jackson, "Will You Be There?" (Epic)
- 3 Joe Scruggs, "Bahamas Possums" (Shadow Play Records)
- 4 The Firm, "Star Trekkin'" (Bark)
- 5 Alvin & The Chipmunks featuring Billy Ray Cyrus, "Achy Breaky Heart" (Epic)
- 6 Leo Solano & Brad Kane, "A Whole New World" (Walt Disney Records)
- 7 Rockin' Robin & Patman (WFUN DJs), "Don't Touch That Dial"
- 8 Rockapella, "Where In The World Is Carmen Sandiego?" (Zoom Express/BMG Kids)
- 9 Robin Williams, "Prince Ali" (Walt Disney Records)
- 10 Barnes & Barnes, "Fish Heads" (Lumino)

Congratulations! Youngheart Music



Greg & Steve, the popular children's music duo, has just been awarded a **Platinum Album Sales Award**. The award commemorates the sale of more than **1 million copies** of the albums and cassettes of the **We All Live Together** series!

Greg & Steve's music video **Music Adventures** received the **1993 Parent's Choice Honors award!**

Jack Grunsky received the 1993 Parent's Choice Gold Award for his new album **Waves of Wonder!**



For more information or to order
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1-800/444-4287



is the only 24-hour syndicated format, Slade Gordon (Bark) at 12. KidStar Media Network in Seattle is a multi-faceted "network" that includes the radio station KKDZ, a kids magazine and several interactive phone lines.

The two storytelling programs also differ from each other. "Rabbit Ears Radio" is a half-hour program in which celebrities read classic children's stories, while "Bedtime With Barney," which debuted in January, is a 10-minute show in which Barney reads classic bedtime stories such as "Goldie Locks And The Three Bears."

"Rabbit Ears Radio" programs already stated to air include "John Henry," told by Denzel Washington with music by B.B. King, "David And Goliath" read by Gibson with music by Branford Marsalis, and "The Elephant's Child" read by Jack Nicholson with music by Bobby McFerrin.

KidStar executive VP Jodelle Seagrave says, "What we put together goes beyond radio. The single most important thing KidStar gives to kids is a voice. It means empowerment for them. They have total control of all the media."

For example, there are 45 different interactive phone lines on KidStar, one of which allows kids to call and review videos and other kids to call in to agree or disagree. Another line enables kids to ask

questions of two Washington senators, Slade Gordon (Bark) and Murray (D). And the senators respond to every inquiry. Seagrave says 300,000 calls have been logged in seven months. "I think that today's radio is interactive," says Rabbit Ears Productions founder Mark Sotnick. "If that means a desire to use the imagination, then radio's on the frontier."



Radio AAHS VP Jimmy Freeman

WFUN also includes and educates children through its various programs, including "Ask Professor Knows A Lot," "Word Of The Day" and "Super Duper Smart," to which kids call in and answer questions for prizes.

"Rabbit Ears Radio" and "Bedtime With Barney" give children another way to participate in an activity with their parents. "That shared experience with their parents is important," says Sotnick. "This challenges kids to use their imagination and read more."

In addition to providing a "safe environment for kids" and possibly introducing radio to the first time to some youngsters, Dahl says that Radio AAHS could also be a launching pad for future professional broadcasters.

"We have a team of 15 kid DJs on the air now, including Jimmy [Freeman], who acts as a liaison between kids and adults. He's really

Continued on page 80

What Millions Of Kids
And Their Parents
Want To Hear...

Raffi

After seventeen unparalleled years, numerous awards and seven million albums sold, Raffi has become synonymous with excellence in family entertainment. His latest album and home video feature him at his finest: performing live before his fans. Recorded at New York's Gershwin Theater, **Raffi On Broadway** combines old favorites with new songs about "all that we love on this big, beautiful planet." This celebrated rare appearance by a children's artist on Broadway demonstrates why Raffi is universally considered the Dean of Children's Music.



**RAFFI IN CONCERT
WITH THE RISE & SHINE BAND**
MCA/C/D-10035



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**SINGABLE SONGS
FOR THE VERY YOUNG**
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**MORE SINGABLE SONGS
FOR THE VERY YOUNG**
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**RAFFI IN CONCERT
WITH THE RISE AND SHINE BAND**
Video - MCAV-10975



ONE LIGHT, ONE SUN
MCA/C/D-10040



CORNER GROCERY STORE
MCA/C/D-10041



RISE AND SHINE
MCA/C/D-10042



RAFFI'S CHRISTMAS ALBUM
MCA/C/D-10043



EVERGREEN EVERBLUE
MCA/C/D-10040



**A YOUNG CHILDREN'S CONCERT
WITH RAFFI**
Video - MCAV-10976



RAFFI ON BROADWAY
MCA/C/D/V-10709

MCA
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Radio

Continued from page 78

our pulse and tells us what he feels is right for our programming," says Dahl.

Twelve-year-old Freeman is on board as VP of Fun. The 15 kid DJs range in age from 9 to 14 and work five to six hours a week.

"It's great to see that, while TV used to have their undivided attention, they're now listening to the radio," says Dahl. "And in most cases we're on AM stations."

Radio AAHS' 20 affiliates include flagship station WWTC Minneapolis, KPIS Los Angeles, KLZE St. Louis, WKDL Washington, D.C., KIDR Phoenix, WKDB Baltimore, KKYZ Denver and KAHZ Dallas, among others.

"We projected to get 20% to 30% of the country, and that's what we



got," says Dahl. "In 1994 we're hoping to have at least 35% to 40% reach of the country."

WFUN, one of only two FM stations programming for kids, had a rough start under different management in April 1991. It shut down for a few months before taking over again in September 1992.

Reed Hale, GM of WFUN, says, "Businesses that are directly involved with kids understand the value of reaching kids. The obstacle to overcome is the other businesses, and the best way to do that is to show them what kind of audience we reach. We draw 300 to 400 kids and their parents to each remote." Hale says that WFUN averages four or five remotes a month, and 90% of the time, the business the station does a remote with ends up buying an advertising schedule.

If advertisers continue to support these stations and programs, that goal for children's radio as a whole shouldn't be too far off. At KidStar for instance, many of the features are sponsored by major advertisers, including Nordstrom, McDonalds and MicroSoft.

In addition, other major entertainment companies are tying in with children's radio. Radio AAHS and Walt Disney Records teamed to produce "Disney Read-Along Storytime Theatre On Radio AAHS." The network also has teamed with Jim Henson Productions to produce "Fraggle Rock Storytime Theatre" and is in the midst of looking for a distributor for its Planet AAHS Recording Company, which is currently selling children's compilations via a toll-free number.

Adds Dahl, "In the beginning, the industry was skeptical. Then they started hearing about us and asked what we were up to. I think at this year's audio convention, they'll say, 'Why didn't we think of this?'" ■

Now Kids' Video is Action-packed!

Irresistible die-cast toy available with every Live Action Video!

The latest concept in children's video, Live Action Video for Kids, is a series dedicated to entertaining and educating children with a live, "on the scene" format.

THERE GOES A BULLDOZER!

[WITH DIE-CAST MODEL BULLDOZER!]

Construction foreman Dave takes kids on a riveting look at heavy construction. Filmed on location at actual construction sites, this video holds universal fascination.

Catalog Number: 50700-3

Price: \$12.95

Video alone (w/o toy): 50703-3

Price: \$10.95

THERE GOES A FIRE TRUCK!

[WITH DIE-CAST MODEL FIRE TRUCK!]

Fireman Dave fulfills a child's fascination with fire trucks, firefighters, and all their exciting equipment.

Catalog Number: 50700-3

Price: \$12.95

Video alone (w/o toy): 50703-3

Price: \$10.95

YOU CAN REALLY GET IN ON THE ACTION WITH THESE POP MATERIALS:

12-count counter display (with toys)

6 units Fire Truck, 6 units Bulldozer

Catalog Number: 50707-3

Price: \$15.40

12-count counter display (without toys)

Catalog Number: 50705-3

Price: \$13.40

24-count floor display (with toys)

12 units Fire Truck, 12 units Bulldozer

Catalog Number: 50706-3

Price: \$30.80

24-count floor display (without toys)

Catalog Number: 50704-3

Price: \$26.80

WATCH FOR MORE LIVE ACTION TITLES COMING SOON!

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"...The Baby-sitters Club is magic to
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LOOK FOR THE BABY-SITTERS CLUB
MALL TOUR STARTING FEBRUARY
1994 IN MALLS NATIONWIDE

NOW THE BABY-SITTERS CLUB
FLOWER AND HEART COLLECTION
VIDEOS ARE AVAILABLE ON
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STREET DATE: MARCH 2
PRE-ORDER DATE: FEBRUARY 8
PRICE: \$14.95 EACH

Collector's 3-piece slipcase #50567-3 \$44.95

Combination 12-piece self-shipper available as shipped (12x8x4) 8 lbs.
#50582-3 \$179.95

Combination pre-packed 24-piece unit, can be floor as well as counter
display as shipped (14x20x6) 14 lbs. #50583-3 \$359.95

Combination pre-packed 48-piece unit as shipped
(30x18x5) 28 lbs. #50584-3 \$717.95

Mary Anne &
the Brunettes
Cat #50471-3

Dawn & the
Haunted House
Cat #50472-3

Stacey's
Big Break
Cat #50473-3



SCHOLASTIC

Approx. 30 seconds each

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The Baby-sitters Club FACTS

- Over 1 million books sold each month.
- Over 100,000 club members of THE BABY-SITTERS CLUB.
- Video collection will be advertised in 5 million copies of THE BABY-SITTERS CLUB BOOKS.
- Every BABY-SITTERS CLUB member monthly is a national advertiser.
- THE BABY-SITTERS CLUB has generated interest from 24 major Inc. the largest publisher and distributor of children's periodicals, books in the world.
- Within Bradley, Kanner, Pringle and other BABY-SITTERS CLUB members support contracts with million dollar TV advertising campaigns.



"Based on the
best selling books
by Ann M. Martin"

Massive national advertising campaign
to commence around street date.
Videos advertised in BABY-SITTERS CLUB books.

Contact your local WEA representative

Audio
Continued from page 68

product resulting from its deal with Nickelodeon. A pair of "Ren & Stimpy" albums, also fruit of the Nick partnership, are the only audio releases so far, but Green promises "five to 10 audio projects" for the coming year—including new albums for the label's two singer-songwriters, Rory and Tom Chapin. Plus, he says, Sony will debut its Family Artists series, in which Sony Music talent like Kenny Loggins and Nicolette Larson will release kids' albums.

Celebrity children's albums, with multicultural and multilingual emphasis, have become the hallmark of the Music For Little People label, which is partnered with Warner Bros. Warner Bros. places MFLP product in music stores, while MFLP's own independent distribution system works the product in alternative channels. President Leif Ostrow echoes the sentiments of kids' industry execs in general when he says, "It's really difficult to sell an artist without name recognition."

Music For Little People has released celebrity product from Maria Muldaur, Taj Mabel and Cedella Marley Booker; upcoming releases include soulful Black Mambazo's "Gift Of The Tortoise," Buckwheat Zydeco's "Choo Choo Boogaloo" and a children's album by Los Lobos.

The distribution arm of MFLP, which handles 2,000 accounts—as well as its mail-order business, which ships 3.5 million catalogs a year—is doing "very well," according to Ostrow. "But we didn't go in expecting to sell 200,000 units; tens of thousands is good for us."

"It takes a lot of work to grind out the sales you need," agrees Arnold Holland, president of Lightyear Entertainment, distributed by BMG Kids. "We're not, for example, going to expand our artist roster. We're going to concentrate on Gary and Bill." That's Gary Rosen and Bill Shontz of veteran kid-rock duo Rosenbontz, whose respective solo albums were among 1993's best.

Lightyear also boasts a celebrity-narrated audio and video line called Stories To Remember, as well as the character-based Bear E. Sleepy line, for which Holland says the company hopes "to accomplish something in a variety of media." Lightyear's growth has been slow and steady because, as Holland says, "We carefully pick and choose, and then we don't let go. We have patience, determination and the belief that really good product will find its place in the marketplace."

Robert Kraft, president of Jim Henson Records, observes that even with a property as well-known as the Muppets, "it's still a challenge to sell this stuff. Kids' audio needs a context for the buyer to understand what it is; children aren't used to audio titles [without a video counterpart]." Kraft says Jim Henson Records released 14 titles in its first year. "Part of the theory of our start-up was that I wanted a presence—I didn't want to just trickle into the marketplace." Biggest sellers

Continued on page 82

Audio

Continued from page 82

Many think this merchandise gives our business a boost, but there's a finite number of dollars out there. Does the amount of licensed product cannibalize our business?"

Licensed product is, of course, primarily a concern of artists and properties on major labels. But what about the independent artists, those who are now redoubling their efforts to promote themselves at the grassroots level? Merchandise tie-ins are less of a reality at that level, but marketing is still all-important. According to children's entertainment attorney Howard Leib, many performers are forming regional networks of artists, not to mention artist-based record companies. Leib says he called and chaired the first West Coast meeting of the newly formed Kids' Entertainment Trade Association on Dec. 3. Nearly 40 people attended, and Leib says a main topic of conversation was the possibility of creating an electronic bulletin board for children's entertainers.

Veteran independent artist Joe Scruggs is one of the few with a national profile, and he's never courted a major label—in fact, he's "dodged a few," according to manager/performance sidekick Pete Markham, who runs Scruggs' Austin, Texas-based label Shadow Play Records. "Last year we did over 200 dates, and there's a waiting list in some cities," says Markham. This past year, he says, he and Scruggs took in over six figures in concert fees, "not counting product sales afterwards. We can tour till we're 90 at this rate."

At the retail level, however, Markham says "it's getting harder to get attention. There are tons of regional acts trying to go national now. When we started in 1984, there were Rafi, Sharon, Lois & Bram, Greg & Steve, and Rose-Anne. Now there's piles of product. I wouldn't want to be starting out now."

"There are more people than shelf slots," agrees Dave Lovald, sales manager of Silo Inc., which along with Music For Little People is the biggest independent distributor of children's product. "Record stores have a tough job. We've worked with Tower and other stores that are interested in children's product, and it's happening. Yet for the most part, children's consumers aren't going into record stores."

Progress with record stores is "slow but sure," confirms BMG Kidz's director of sales Bernie Horowitz. "We've been trying to tailor programs to stores that are interested." Horowitz expects a new breed of retail outlet—family-friendly specialty media stores connected to record retailers, such as Musicland's Media Play, which offer an environment more conducive to children's audio sales.

"Children's music is a fun and vital thing and has a role in many types of retail," says Silo's Lovald. "It's a conscientious, forward-looking, quality sale—and a good model for specialty music distributors of all sorts."

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Children's AUDIO & VIDEO

Names

Continued from page 68

dance songs about birthday parties and best friends. "At age 8 to 10, kids want to listen to what the teenagers are listening to—Madonna and Michael Jackson. But typically, those songs aren't really appropriate for them," explains Bartels. "So I'm trying to give them the same level of music and production values, but with lyrics that are more appropriate and that they can relate to. I spend a lot of time with children of varying ages to get a sense of what's important to them—and I'm still just a big kid myself, so that's not hard to do!" Younger children can also enjoy the Cafe series, she adds. The winner of several Parents Choice Awards and an active member of many children's organizations, Bartels is currently trying to develop a TV show based on Joanie's Jukebox Cafe.

—TRUDI MILLER ROSENBLUM



RAFFI

With his 1976 debut, "Singable Songs For The Very Young," Raffi was on his way to becoming the first genuine children's music superstar. His success helped launch the current wave of interest in children's entertainment and paved the way for other children's artists.

His gentle demeanor, melodic songs and socially conscious lyrics (encouraging kids to help the environment and to be kind to others) have earned Raffi an RIAA gold album ("Singable Songs..."), two RIAA quintuple-platinum videos, multiple CRIA platinum albums, two Grammy nominations and numerous awards from Parents Choice, the American Library Assn. and Action for Children's Television. He has also been honored by many environmental groups. In 1990, he fought to get rid of the ecologically unsound longbox, releasing his "Evergreen Everblue" CD without one, and he's since been gratified to see jewelbox-only CDs become the industry norm.

"In this day and age, with all you hear about negative influences on kids, it's a good feeling to know you're creating life-affirming material for them to be inspired by," says Raffi.

Born in Cairo to Armenian parents, Raffi has lived in Canada since age 10. He releases his albums on his own labels—Troubadour in Canada and Shoreline in America—which, since 1990, have been distributed by MCA. (Before that, he was distributed by A&M.) Overall, his albums have sold more than 5 million units.

Last April, Raffi performed a sold-out six-day run at the Gershwin Theater on Broadway in New York, and in the fall he released his 11th album, a live recording of the concert titled "Raffi On Broadway," along with a video of the same name. —TMR



BILL HARLEY

As a child, A&M's Bill Harley contributed ideas to his mother's children's stories, but he never expected to become a children's entertainer himself. He considered himself a mainstream performer, but a side gig as musical director at a children's camp developed and demand grew for his unique antics and anecdotes, which soon became his bread and butter.

His own childhood experiences became the basis for his material, which was then put past the ultimate test—his own sons.

"They don't always agree with me on what works," says Harley.

More than entertainment, Harley's material is educational, addressing basic family issues and relationships, all presented in a funny, exaggerated fashion. "I'm interested in talking about the dynamic between parents and kids and between siblings," says Harley. "I try to encourage and recognize their expression. A lot of times we get jammed up with our feelings if we can't label them or if nobody lets us express them. Then they stay in there and come out in bizarre ways—either later that afternoon or later in life."

Although Harley targets school-age children—9 to 11 years old—he generally tries to present "family entertainment," so that the "adults get something out of it too." He often confronts parents with some of their shortcomings.

"I think recognizing the children's experiences and feelings are valid while the parents are sitting right there requires that parent deal with it too," says Harley. "I feel I've done my job

when a kid elbows his parent or vice versa." —MARIA ARMOURIAN



SHARI LEWIS

Shari Lewis no longer wants kids to sit back and be entertained by her. Rather, she's ready to combat "couch potatoism" and encourage kids to leap up and join her in the festivities, whether by trying the magic tricks or learning new words. It's quite a change from the days she first introduced her stable of sock-friends 30 years ago.

"Then it was 'Sit down and watch me.' Now my videos say, 'Get up and play with me,'" remarks Lewis. "With our totally interactive PBS show, we are on a sure fast track. Kids don't want to be spectators; they want to be part of the action."

But that isn't the only change in Lewis' approach. She admittedly wants her MTV and has included a sort of music-video influence. For one, her shows and videos have shorter segments in order to deal with children's shorter attention spans. "I love the rhythms of rap, rock and country, and 'Lamb Chop's Play-Along' mixes it all up," says Lewis. "But kids respond to any music that is lively, and we try to expose them to music as though it's all on a continuum. They'll get up and dance to the overture of 'Marriage Of Figaro' if nobody tells them it's classical music."

Lewis also always attempts to emphasize the " joys of diversity" by including different cultures and languages in her shows and tapes, effectively addressing social issues such as discrimination in a light and playful manner. "It is the responsibility of a child entertainer to lead kids to the high road," she says. "I feel kids know they are going to inherit the earth, and as long as it is fun, they are eager to learn anything." —MA



SHELLEY DUVALL

During a break in the filming of "Poopy," Shelley Duvall read one

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of her Grimm's Fairy Tales books from her collection of antique illustrated books. This one, "The Frog Prince," sparked the idea of a children's series based on classic fairy tales.

"It just seemed like a good idea to take classic fairy tales and cast them with stars, faces already familiar, and base the look of each show on illustrations from the books," explains Duvall. "I thought Robin Williams would make a terrific frog, so I asked him how he felt about it," she says, laughing.

She got her handsome frog and a long list of other star actors and directors. "I wanted to put quality behind the cameras as well as in front," says Duvall. "It turned out beautiful. We could tell what lighting, makeup and costumes to use from the stories."

This spawned a whole direction for Duvall, leading to her most current project, "Shelley Duvall's Bedtime Stories," animated versions of best-selling children's books. "I think a lot of programming that kids like is boring to the parents, so I tried to pick those stories that had some humor and adult appeal to encourage parents and kids to watch together," she says. "You don't ever outgrow this kind of material."

An avid reader herself, Duvall hopes that her work encourages parents to buy more books by these authors and encourages children to read. "If I hadn't read, I wouldn't be producing now," she says. "These books are enlightening and have wonderful messages. That's one of the great values of children's books."

—MA



TOM CHAPIN

"The question is, first of all, is this fun for me? And secondly, is it something kids can relate to?" So goes songwriting for Sony Wonder's Tom Chapin, whose first adult album in seven years ("So Nice To Come Home") is out this month and whose fifth family album bows in April.

With a working title of "Backwards Birthday Party," the disc promises more of Chapin's trademark mix of memorable melodies, good messages and not a little humor. Music is in his "Family Tree" (Chapin's first album) and in his bones; he can't get through a phone interview without singing.

First there's the title track—"one of my silly songs"—and then a slice-of-life about the unrepentant but honest "Miley Wooley." With co-composer John Forster, Chapin aims for different levels in his music, "stories that kids can relate to, with stuff that parents will recognize too."

"Every song has an idea, like 'Good Garbage,' but it can be fun too." And so it is.

—CC

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Another important note in children's audio comes via Rabbit Ears/BMG Kids, which, beginning with the label's Feb. 2 half-hour treatment of "Aladdin And The Magic Lamp," will be releasing audio companions to video titles day and date with the video release. Upcoming complementary audio/video projects include the March releases of "Moses The Fireman," told by Michael Kneaton with music by Walter Becker and John Beasley; "The Brenttown Musicians," with Bob Hoskins and Eugene Friesen; and two new titles in the Greatest Stories series: "Moses In Egypt," with Danny Glover and Sounds Of Blackness, and "Moses The Lawgiver," with Ben Kingsley and Lyle Mays.

In addition, audio counterparts to last year's Black History Month video releases of "John Henry," narrated by Denzel Washington with music by B.B. King, and "Follow The Drinking Gourd," featuring Al Jolson, will be available to from Rabbit Ears for the first time this year. All audio releases contain an additional 10 to 15 minutes of narration.

The Small-Screen Scene

VCRs will see plenty of action as well. National Geographic and Columbia TriStar Home Video gal-

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Disney goes on the road.

lop into the children's video ring in March with the first three titles in their Really Wild Animals series. "Swinging Safari," "Deep Sea Dive" and "Wonder Down Under" each feature incomparable footage from documentary king of the jungle National Geographic, and actor Dudley Moore provides the voice of worldly, animated tour guide Spin.

The video curtain is rising on a host of theatrical fare as well. In mid-March, MCA/Universal welcomes "We're Back," Steven Spielberg's animated, feature-length answer to "Jurassic Park." In another Spielberg venture, the studio in late February will be trotting out three initial releases of "Family Dog," based on the short tale of a mistreated mutt. The studio also is hoistering its series Pielvel's American Tails and Back To The Future with three additions to each in March.

Disney's full-length animated film "The Fox And The Hound" trots onto video shelves in March. The tale of an unlikely friendship between a fox cub and bound pup is supported by an all-star cast of

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WEAT AT A DAY!

Children's AUDIO & VIDEO

Store

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voice talents. Also in March from Walt Disney Home Video comes the Studio Film Collection, a pastiche of favorite live-action classics, including "Old Yeller," "Davy Crockett" and "The Swiss Family Robinson."

full-length animated take on "Thumbelina," set to hit shelves about a month before Warner Bros.' big-screen bow of the Hans Christian Andersen fairy tale.

Another Andersen tale is getting star treatment by Lightyear Entertainment. Sigourney Weaver narrates and performs all the voices for "The Wild Swans," the tale of



Bethie's songs are by the numbers.

More Disney fun comes courtesy of that silly little bear named Winnie the Pooh. The three-volume "Pooh Playtime," which streets in mid-February, showcases Pooh in a variety of play activities, the three Pooh Learning tapes, due out in May, focus on fun life lessons such as making friends and helping others.

Starmaker Entertainment, which has gone far to increase its visibility by riding the coattails of blockbuster family films such as "Aladdin" and "The Little Mermaid," in February releases its own

a brave girl who frees her brothers from a witch's spell. Music is provided by Rob Hyman and Eric Bazilian of the Hooters.

Books also are providing an important chapter in kid vid. Golden Book Video is offering two new videos based on the adventures of Madeline, the mischievous French schoolgirl created by Ludwig Bemelmans. Also due from Golden in January are three collaborations from the dynamic duo of author Robert Munsch and director John Matthews: "Angela's Airplane," "Curious George" and

"Frog and Toad Together."

Children's Circle also is continuing to roll out videos based on popular children's books. The February release "The Day Jimmy's Boa Ate The Wash And Other Stories" contains four delightful tales adapted from children's picture books, as does "Here Comes The Cat And Other Stories," due in April, and the June release "The James Marshall Library," which contains a brief biographical section at the end.

Videos that take a cue from children's television later also will continue to flood retail this year. Sony Wonder keeps it coming with video releases of several of cable net Nickelodeon's best-loved children's programming. In March the label will bow a new "Ren & Stimpy" adventure, "In Disguise," as well as the latest from teen Oprah Clarissa, "Take My Brother Please," and "Ghost Tales," the first in the Are You Afraid Of The Dark series. April marks the debut of "Fantastic Birthday Party," starring South American pop star Xuxa, as well as another "Rugrats" episode, "Angie's Magnificent."

In late February, KidVision will unveil four new episodes featuring popular PBS locale "Shining Time Station." Each video features the adventures of Thomas the Tank Engine & Friends. Plus, footage not included in the original TV broadcasts. KidVision also is adding three new titles in the Baby-Sitter Club series. And here comes Speed Racer—compliments of Family Home Entertainment, which in February will release the first four episodes of the successful '70s series based on the high-speed high jinks of the dashing daredevil. FHE also is revving up the promotional engine for a feature-length movie based on Speed.

FHE also is moving into high gear to promote the recent release of 10 new titles in the RoboTech series, which include uneeded

episodes of the program featuring a bunch of adventure-seeking kids out to save the planet from evil forces. Coming up in late March from FHE are four more Teenage Mutant Ninja Turtle titles, and June marks the debut of a new series, The Stone Protectors, culled from the animated syndicated television show. In addition, FHE will be rolling out two new Easter titles: "The Norfin Adventures: The Great Egg Robbery," featuring trolls on the trail of the stolen Teatrina Egg, and "Brer Rabbit Tales."

More TV tidbits are due from PolyGram Video, which is continuing to bolster its video lines based on the popular series "The X-Men" and "Mighty Morphin Power Rangers." In addition, this spring PolyGram also is adding the new Hunkies series to its children's coffers.

Bethesda, Md.-based Discovery Entertainment also will continue to show its schooling in kid vid with



Nobody else like Cathy & Mary

the February release of three new titles in its 12-video Professor Iris series, culled from The Learning Channel and aimed at the preschool audience.

Continued on page 39

FRED PENNER'S
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The Retail Of Kiddies

Stores Take Steps To Adjust Space Allowances For A Booming Baby Business

BY DON JEFFREY

Although video still dominates the children's entertainment market, retailers say movie soundtracks are giving a strong boost to sales of kids' music.

"It's a natural," says Gerry Weber, senior VP, domestic music and video, for Blockbuster Entertainment. "The kids buy the video and watch it over and over again. They want to be able to take the music with them."

Roy Burkert, head buyer for Harmony House, believes "media exposure"—movies, cable and broadcast TV, and cartoons—has catalyzed the growth in the children's audio and video market. Among his recent best-sellers have been the soundtracks to "Free Willy" and "Adventures in the

Another boon to the kids' business has been cross-promotions. Packaging items like watches and plush dolls along with the music and videos has increased the perceived

value of the products and made them more acceptable. Burkert says more promotions will give the market added thrust.

But some say that expansion has produced a torrent of product. Many retailers have met that challenge by increasing the amount of shelf and wall space devoted to kids' audio and video. Others have devised separate sections of their stores for children's merchandise.

Weber, stating that kids' audio is "an undeveloped area in many music stores," says Blockbuster Music's new prototype outlets

include distinct children's areas.

Spec's Music, in the new prototype that it just debuted in Tallahassee, features a children's department called Kids' Club. The section boasts a mural depicting a collage of musical images, as well as several video monitors on which children and parents can view products. "We're expanding in small steps," says Spec's senior VP of merchandising and marketing David Hainline, "especially with our superstores."

Handelman Co. has developed a Children's Entertainment Center

that it is now showing to its retail customers. Schwartz describes it as a 24-foot walkaround kiosk that includes audio, video, books and computer software. He adds that it is also being presented to nontraditional customers of entertainment products like supermarkets and grocery stores.

And The Musicland Group is including in its new Media Play superstores 5,000-square-foot sections called Media Play Kids that sell audio, video, books, software and toys. They also have interactive listening posts and video stations situated at a child's level, says spokeswoman Marcia Appel.

But other retailers argue that the market is still too small to justify adding space. Marilyn Ramsey, major label buyer for Wax Works, says, "We're not expanding. The person has to be pretty well known for us to sell it. We do real well with

At Harmony House also, there has been no expansion of the children's section. "We probably have taken some shelf space and wooded out the chaff to make room for the better titles," says Burkert.

For kids' audio, cassettes are still

Continued on page 39

Additional video fun for the preschool set comes via the Florida-based Love N' Giggles, which has just bowed its second video, "Too Good To Be Two, Three, Four, Or More." Creator Brandy Cohen, who gets her inspiration from her 3-year-old triplets, has fashioned a program filled with music and games parents can enjoy along with their toddlers.

Buena Vista Home Video will fill the air with the sound of music this spring with two April releases from those cacophonous critters Alvin & the Chipmunks. "Working On The Railroad" is a collection of 10 sing-along favorites, and "School's Out For The Summer" is a greatest-hits video featuring the new title tune.

"It's Not Easy Being Green" is the new follow-the-bouncing-ball video from Jim Henson Productions' Muppet Sing-Along series. Cher Kernal also is gearing up for the summer release of "Muppet Mini Classics," which will feature such classic children's tales as "The Emperor's New Clothes" and "Rumpelstiltskin."

V.I.E.W. Video plans to twirl out a few more titles in its Children's Cultural Collection of videos based on classic ballets. The series already includes "Alice In Wonderland," "Cinderella" and "Swan Lake." The label also is entering the children's ring with its two-title set commemorating the Moscow Circus.

Music is the lesson of the day in Joanie Bartels' "The Extra-Special Substitute Teacher," due in spring from Discovery Music/BMG Kidz. Bartels makes the grade when she surprises a classroom of children and adds some flair to history, geography even hip-hop dancing.

In the music instructional category comes a new title from Marcy Marzer. Two "Ukulele Lessons For Kids" tapes, on Homespun Tapes, feature the children's artist and pal Ginger the Dog presenting an easy-to-follow guide to a fun little instrument. ■

Retail

Continued from page 88

overwhelmingly the dominant format. But CDs are catching up. Burkert says that several years ago the ratio of children's tapes sold to compact discs was about 10-to-1; now, he says, it might be about 5-to-1. Kids' cassettes are priced from \$2.99 to \$10.99, CDs from \$6.99 to \$15.99.

But the ratio may change as the number of CD players in homes and cars increases. Ramsay says, "I anticipate the start of a shift next year when there are more portable CD units out there."

Despite the upward trend in audio sales, video continues to dominate sales. "Video's a better babysitting device, and that's what people are going for," says John Arale, head buyer at National Record Mart.

While Disney still drives the children's video market, other suppliers are catching up. Handelman's Schwartz says that sales of children's video product rose to 42.7% of total video units sold—up from 28% the year before, and, he points out, that does not include Disney, which supplies its products direct to many of Handelman's accounts. ■

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Pro Audio

Masters Of The Hit Factory Domain Engineers' Input Crucial, Not Always Noticed

■ BY MARILYN A. GILLEN

NEW YORK—"This is the place where people make up their minds—the final creative step," says Herb Powers from a perch behind his console, his input not nearly as prominent as the much brightly colored dials. It's a studio at the Hit Factory, and it's the end of the line for another batch of singles and albums.

Powers has been presiding over this "last creative step" for the past 15 years, most of them at New York's Hit Factory, which houses five mastering rooms at its state-of-the-art recording studio on West 54th Street here. A mastering engineer, Powers is one of a small, specialized group of people who don't sing (much), play guitar (publicly), or write songs (often), but whose fingerprints are all over the music that is all over the charts. Like fingerprints, too, their input is not nearly as apparent to the unheeded eye. Perfect EQ and pristine edits aren't top of mind for most listeners, they just know when it sounds damn good.

"Most people don't have a clue what we do," Carlton Ratts says, without hesitation but also without judgment. It's just a fact, as is his current or recent projects that include Jimmy Cliff,

Victory, and Wurl-A-Girl. "For the most part, we don't get a lot of credit, but that's part of the deal. The people who come to us know, and we know."

Ratts has been mastering music for 10 years, arriving at the calling after working a musician and earning a degree in electrical engineering. "I'm ignored in music," he adds. "But my folks believe in having something practical to fall back on."

Powers began his career as a DJ. "What I thought at the time was that the records just didn't sound good," he says now. "As a DJ, I'd imagine what could be done to get that sound right." A lot of the guys Powers span with now come to him as clients, helping cement his reputation as a top man for mastering dance music.

Most of the five mastering engineers at the Hit Factory, in fact, are known for a musical specialty. And most—while grateful for a built-in following that is, after all, loyal on successes—don't want to be pigeonholed. "Someone will look at a jacket of a record they like and go to the guy who mastered it and say, 'I want mine to sound like this,'" says Chris Gehring, whose recent credits include Jodeci, Robin S., Inner Circle, Naughty By Nature, and Toni Braxton. "If you do a record that's a

success, people will come to you to duplicate that sound."

Still, says Powers, who was raised on and still loves classical music, "Classifying us like saying a speaker can only play dance music: If that's true, there's something wrong with the speaker. But the world is getting more specialized."

And complicated.

PRODUCERS A'PLENTY

"More demands are being put on us with the advent of multiple producers," says Tom Coyne of one key change he has seen over the last few years—after, of course, the rise of digital. "Once, an act went into a studio with a producer and recorded an album. Now that album is being recorded all over, and with any number of producers."

Powers adds, "My job is to make them sound like they all came from the same place."
(Continued on next page)



Here Comes McBride. Heads Up recording artist Joe McBride is recording an album in Studio A at Big Time Audio in Dallas. Shown, from left, are Heads Up president Dave Love, who is producing the project; saxophonist Kirk Whalum, who guests on the album courtesy of Columbia Records; Paul Goldstein, KOAI PD and Love's assistant on the project; McBride; and Cameron Smith, McBride's manager.

AUDIO TRACK

NEW YORK

Trioka recording artist Hugh Masekela has been busy mastering his upcoming live album, "Hope," at DB PS Digital Services. Gene Paul engineered the sessions using a custom Coleman console featuring Akai's "Medi" and Sontec EQ.

At Base Line Recording Studio, engineer Antonio Saunders has been mixing tracks for PolyGram recording artist Crystal Waters. At Giant Recording, producer S.D. recently finished Motown rapper Q-Tip's latest album, "Black Reign," remixed tracks for Columbia act Jamiroquai, and tracked and mixed Nikki D for De La Soul and Apache for Tommy Boy. Yvonne Padopolous engineered on the SSL 406, with Mike Glowik assisting.

German dance outfit Plan B recently tracked and overdubbed its Image debut at the Looking Glass Studios. Sessions were produced and engineered by Mark Plant, with assistance from Dante DeSole. Right Track Recording has added an 84-input SSL 4000 G Plus console with Ultimotion to its Studio B.

LOS ANGELES

American Recordings act Supreme Love Gods has been at Prairie Sun Studios working on an upcoming project with producer Craig Leon. Michael Ade handled engineering chores, using the Trident series TSM 48-track board with Studio analog recording.

Producer Stoker has been busy tracking Mercury recording act Lighter Shade Of Brown at Track Records and Paramount Studios. In both studios, Stoker is working on SSL E series console with G series computers.

Producer Sir Jinx has been working at Westlake Audio with Quest/Warner Bros. artist Keith Washington. Engineer Darryl Dobson remixed on the New V-60, assisted by Kevin Wright.

Warrant recently was spotted at Ocean Studio working with engineer Ricky Delena; Ken VanDruten assisted.

At Brooklyn Recording Studio, Grammy-winning producer David Foster has been recording vocals with Penso Bryson, Color Me Badd, and Celine Dion for an upcoming TV special. Dave Reiss engineered, with assistance from Brooklyn's own Ronnie Rivera.

NASHVILLE

At Woodland District, producers Johnny Slate and Brian Tankersley have been mixing and overdubbing an upcoming project for Epic recording artist Joe Diffie. Tankersley engineered the project behind the Neve V-60 console.

Sound Emporium recently played host to Arista artist Pam Tillis, who was in tracking for her upcoming project with producer Steve Fishell. Mike Poole and Ed Simonson engineered behind the vintage Neve.

BNA recording artist John Anderson is at Emerald Sound Studios working on an upcoming release with producer James Stroud. Engineer Julian King is working behind the SSL console, and John Hurley is assisting.



Java-Dropping. Atlantic recording group Jaxxon recently wrapped its latest debut, "For Your Own Special Sweetheart," at Or Studios in Baltimore. Shown, from left, are Kim Coletta of Jaxxon, engineer Drew Mazurek, producer Ted Nicely, and J. Robbins and Bill Barbot of Jaxxon.

newsline...

THE NEW YORK-BASED Society of Professional Audio Recording Services has established a Los Angeles chapter to provide a monthly forum for professionals to discuss industry issues, according to newly elected SPARS president Howard Schwartz. Joining him at Jan. 18 reception to unveil the new chapter were SPARS directors Rick Stevens of Record Plant, Gary Ladinsky of Design FX Audio, and Stewart Sloke of L.A.'s Waves Sound Recording. Tom Kobayashi of Entertainment Digital Systems, and producer Phil Ramone.

AS ATHLETES FROM ACROSS THE WORLD vie for Olympic gold in Lillehammer, Norway, Feb. 12-27, Ampex Recording Media Corp. will make sure the thrill of victory, the agony of defeat, and everything in between are captured on tape. The Redwood, Calif. company has arranged to have a facility near the broadcast complex stocked with sufficient audio tape, videotape, and accessories to service the needs of broadcasters. Although the output will accept major broadcast feeds, Ampex VP of audio and videotape products Philip Ritti says "the point is not to sell a great deal of tape," but rather, to provide an "additional level of service."

THE MUSICIAN'S INSTITUTE joins Five Towns College, the Berklee College of Music, Middle Tennessee State University, and the University of Southern California on the list of major educational facilities with SSL consoles. The London-based manufacturer has installed an SL 4000 G Plus board at the Los Angeles institute. In other SSL news, the company has sold its first console in Argentina—an SL 4040 G Plus—to the country's state-of-the-art Panda Studios in Buenos Aires.

THREE CASSETTE DUPLICATORS in India—Tenda Plastics & Metals and Shree Raghunath, both in Delhi, and Sores Stereo Sound in Madras—have purchased Electro Sound Series 9000 duplicating systems, according to the Sun Valley, Calif.-based firm.

PRO PEOPLE ON THE MOVE: Fairfield, N.J.-based Rich Consumer Products Group appoints Sam Anzalone national sales manager for major accounts. He was formerly director of sales of Minolta Corp. • Peter Kehoe joins AT&T Digital Studio Systems as Central/Eastern U.S. regional manager. He was previously Eastern region manager at Siemens Audio.

STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING FEB. 12, 1994)

CATEGORY	HOT 100	R&B	COUNTRY	ALBUM ROCK	DANCE-CLUB
TITLE Artist/ Producer (Label)	THE POWER OF LOVE Celine Dion/ D. Foster (Epic)	UNDERSTANDING Xscape/ J. Dupri M. Snel (So So Def)	I SWEAR John Michael Montgomery/ S. Hendricks (Atlantic)	PINCUSHION ZZ Top/ B. Ham B. Gibbons (RCA)	JOY Staxx Of Joy Feat. Carol Lemmy/ Special I Mick Dabrowsky (Champion/Chaos)
RECORDING STUDIO(S) Engineer(s)	ENTERPRISE/ RECORD PLANT (Burbank/ L.A., CA) Humberto Gatica	KROSS WIRE (Atlanta, GA) Phil Tan	WOODLAND (Nashville) John Guss	ARDENT (Memphis, TN) Joe Hardy	MATRIX (London, ENG) Special I Mick Dabrowsky
RECORDING CONSOLE(S)	Neve VR 72	ODA AMR12	Neve 8068	Neve V	SSL 4064G
MULTITRACK/ 2-TRACK REORDER(S) (Noise Reduction)	Sony 3348	Sony APR 24	Mitsubishi X-850	Mitsubishi X-850	Studer A800
STUDIO MONITOR(S)	Augsperger/ Norberg	UREI 813	Westlake	Yamaha NS10	Yamaha NS10 Eastlake
MASTER TAPE	3M 996	Ampex 499	Ampex 467	Ampex 467	Ampex 456
MIXDOWN STUDIO(S) Engineer(s)	RECORD PLANT (Los Angeles) Humberto Gatica	BOSTON (Atlanta, GA) Phil Tan	THE CASTLE (Franklin, TN) Scott Hendricks	ARDENT (Memphis, TN) Joe Hardy	MOONRAKER (Manchester, ENG) Development Corp.
CONSOLE(S)	SSL 8000G	SSL 4000G	SSL 4000G	SSL 4056	Soundcraft 1600
MULTITRACK/ 2-TRACK REORDER(S) (Noise Reduction)	Sony 3348	Studer D820	Sony 3348	Mitsubishi X-880	Otari DTR 900
STUDIO MONITOR(S)	Norberg	Gemelec 1033, Yamaha NS10	UREI 813A B&W	Yamaha NS10	Yamaha NS10
MASTER TAPE	3M 996	Ampex 467	Ampex 467	Ampex 467	Maxell Pro
MASTERING ENGINEER	SONY MUSIC Vlado Miller Engineer	BERNIE GRUNDMAN Bernie Grundman	MASTERMIX Hank Williams	GATEWAY Bob Ludwig	TOWNHOUSE Tony Cousins
PRIMARY CD REPLICATOR (ALBUM)	Sony Manufacturing	Sony Manufacturing	WEA Manufacturing	BMG Manufacturing	Sony Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	Sony Manufacturing	Sony Manufacturing	WEA Manufacturing	BMG Manufacturing	Sony Manufacturing

† T&E: Billboard® EP Communications; Hot 100, R&B & Country appear on this feature each time; Album Rock, Modern Rock, Rap, Adult Contemporary & Dance appear in rotation.

EUROSOUNDS

A column by Zoran Schoor on the European pro audio industry.

GERMANY

THE FIRST SONY DMX-8000 digital console in Europe has been installed at Sony Classical Studios in Hamburg. The 48-fader desk is being used for a variety of work, including the mixing down of 48-track operas recorded on location and audio for video post.

AESMASTER will see the first showing of the DAE-16000 edit controller for the PCM9000 Master Disc Recorder, which carries on in the mold of the DAE-9000. "One of the important features of the DAE-16000 is that it maintains compatibility with all the old source machines, so all old archives are still usable," explains Sony product manager Andrew Hingley.

TWO OF THE LARGEST manufacturers of 7.222 cdes, CCS and Philips Communications Industries, are making their products compatible in response to customer demand. The compatibility in their 7.222/7.5 kHz product range will be achieved by CCS' implementation of additional H.221/L242 transmission synchronization and signaling standards.

The two companies also have stated that they intend to cooperate in the area of higher quality 20 kHz coding.

SWITZERLAND

FIVE MONTHS AFTER TAKING over Stellott, the originators of the Stellatt time-coded portable DAT machine, Sonosax has completed mod-

ifications to the unit, with deliveries starting in January. "We knew about the problems of the Stellatt, but we did not expect to discover so many basic errors in this beautiful-looking box," says Sonosax managing director Jacques Sax. "We thought that they would be small things to change, but we had to go further," adds sales manager Erich Brennenmeyer. "We had to change the power supply, and everything was thrown away from the mixing path and analog in and out, except the AES/EBU interface. The machine now runs for 135 minutes with the Stellatt battery pack, on Version 3 software that supports the optional time-code board.

HYPERSONORISATION has completed the installation of a Meyer sound system at Lausanne's oldest venue, the Metropole—home of the Ballet Bejart.

THE NETHERLANDS

BULLET SOUND STUDIOS has bought a new SSL and upgraded its old one. A 6064 G Plus with Ultimotion has been installed in Studio 1, while the 4048 E Series in Studio 2 has been upgraded with a G Series computer. The studio was opened in 1982 by Willem van Kooten, who also owns the Red Bullet Productions and Record Co., and has hosted artists including Prince, R.E.M., Dave Stewart, Hot-house Flowers, and Spin Doctors. "One of the main attractions of the SSL G Plus console for Bullet Sound was the Ultimotion automation, together with SSL's pre- and post-sales service," says studio manager Jeroen van Kooten.

MASTERS OF HIT FACTORY DOMAIN

(Continued from preceding page)

same session."

But beyond the technical demands such a scenario entails, there's the political angle. "Each producer wants his thing to sound the best," says Powers. "And they forget it's in a single album that has to coexist. You want to make them all happy, so you make them all the best." This last bit is followed by a laugh. Diplomacy matters.

SIBILANCE RIVALRY

Ask for a pet peeve, and these veteran masters uniformly select sibilance, a sort of small peep that can be maddening. "De-ess," says Powers. "Especially with the advent of CD, it's a little less forgiving with sibilance. And de-essing at this stage is not as nice, because we have to de-ess the whole thing. Whereas the producer, if he did it in the studio, could take just the vocal track itself and run it through."

Is there anything they can't fix? "This is the stage where you put the complete thing on the cake," says Powers. "But it's a real bad time to say, 'Oops, we didn't put enough flour in the cake.'"

Sometimes—rarely—it's back to the kitchen. "Certain times, it's just calls for a remix," Coyne says. "But they'll know if there's a problem. They'll send me the tape and let me play with it and, if it's just not there, I'll remix them. Some problems, the fixable sort, can

be traced to home recording. "In the last few years, there's been a degradation of quality because people are doing more work at home," Batts says. "While they may have the creative side covered, they don't always have the technical side covered. Then you smile. Diplomacy. 'It's a nice challenge.'"

COMPUTER CARS

At the far end of one of Hit Factory's many halls, there's a man working behind a desk at a computer. He's the Hit Factory's fifth mastering engineer, the one who specializes in noise choppers.

Roger Talkov is the Sonic Solutions specialist, the guy who gets "the real complex editing stuff and restoration work," he says. As an example of the former, he cites extracting profanity. Of the latter, the SCS 1000 can isolate—and eliminate—the tiniest imperfections. "You show the computer a pop, and then it searches for them," says Talkov. "It sometimes stops on things it thinks are questionable. Then it's your call."

Making that call is crucial. It's still the engineer's choice of how much to remove, Talkov says. "You don't want to lose the ambience." And ultimately, that's the key to the whole business. "With all the technical work, it all comes down to something simple," Batts says, "to take those final tracks and bring out the magic." The last creative step.

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CALENDAR

95

Modern Rock Outlets Battle Competitors

■ BY CARRIE BORZILLO

LOS ANGELES—Two nasty market wars are being waged in San Diego and Honolulu as modern rock competitors try to knock each other out.

The two markets are unusual because they are the only top 100 Arbitron markets supporting two modern rock stations with more than a 1.0 share each. This doesn't include markets like Chicago, Denver, and



Salt Lake City, which host both an album alternative outlet and a modern rocker.

The last book show Honolulu outlet KDEO-FM (Radio Free Hawaii) and KPOL (the Edge) neck and neck as the No. 9 and No. 10 stations, respectively, among listeners 12-plus. San Diego's two modern rockers, XTRA-FM (91X) and XHRM (the Flash), are at No. 7 and No. 15, respectively.

While the stations in both cases target distinctively different audiences, there still is a significant musical overlap. For instance, XHRM VP/programming Sherman Cohen says approximately 60% of that station's music also is played on 91X. The Flash began on June 28, 1993, in a format it dubs "mainstream modern rock" or "top alternative," and plays a lot of lighter modern rock hits. Crowstown 91X is more musically adventurous.

"We felt that 91X was covering the full spectrum," says Cohen. "They were heading grungy, and that alienated a lot of people who like R.E.M., U2, [and] 10,000 Man-

acs. The people who like that don't like grunge."

A recent sample hour on the Flash included Counting Crows, "Mr. Jones"; Nick Heyward, "Kite"; and USS, "Cantaloop." Across town at 91X, a recent hour featured Smog's "Punkin' Blues," Tori Amos, "God"; and Lenny Kravitz, "Spinning Around Over You." Core artists at the Flash include NXOS, Ginge Boingo, and Tears For Fears. At 91X, core artists include R.E.M., Pearl Jam, and the Cure.

Cohen believes two modern rock stations can exist in one market, especially in San Diego, which has become a haven for alternative music. 91X VP/programming Kevin Stapheldt disagrees. "They are 91X light," he says of the Flash. "They play what we made into hits. In terms of money, I don't see how they're going to survive. They've tried to reduce their rates to undercut our rates, but they can't meet the bottom line doing that."

Stapheldt says the two stations attract two distinctly different audiences. The Flash attracts an older,

professional crowd and targets 18-34-year-olds, while 91X attracts "unemployed bums" and targets ages 19-17, according to Cohen. "What we've done is taken the hottest part of their audience and left them with slime," he adds.

Stapheldt points to 91X's recent gains in the 25-54 demographic as



evidence that this is not the case. 91X rose 4.0-4.5 with listeners 25-54 in the last Arbitron book. The Flash had a 3.2 in that demo.

With listeners 12-plus, 91X went down a 4.1 share to 4.4 in the last book, while the Flash moved 27.2-8. Cohen explains the ratings by saying that heritage outlet 91X has

more top-of-mind recall with listeners who may write down the wrong call letters in their diaries.

MORE HOSTILITY
A similarly hostile environment exists in Honolulu, where newsworm KPOI (the Edge) is trying to take a piece of KDEO-FM's audience. The market recently is supporting two modern rock stations and no album rock station.

In the last book, KDEO (Radio Free Hawaii) dropped 4.8-3.7 with listeners 12-plus, while KPOI landed just beneath it as the result of a 5.3-5.0 fall.

KDEO leans more toward sounding like an alternative album rock station with a mix of Hawaiian music, rag, hard rock, and talk. The station also has a more free-form radio style than most commercial modern rockers, and is programmed solely by listener request. The Edge, on the other hand, is a bit-oriented modern rock station.

The Edge PD Kerry Gray says he doesn't have more than the two 40 stations in town than he does with

(Continued on page 39)



Donal Deas. The ink is dry, and Westwood One has acquired the radio network business of rival Unistar Radio Networks for \$101.3 million. Both companies are now managed by Infinity Broadcasting, WWI chairman Norm Pattiz, left, and Infinity/Unistar CEO Mel Karmazin, right. The deal with a handshake. Karmazin has added CEO duties at WWI.

Senate Bill To Protect Traditional Broadcast Also, NAACP Protests Infinity's D.C. FM Purchase

■ BY BILL HOLLAND

WASHINGTON, D.C.—The Senate's bipartisan effort to pass the 1994 Communications Act will contain language that will provide protection and a level playing field for traditional, free, over-the-air radio and TV broadcasting.

Part of an alternative to the administration's so-called information infrastructure bill is a provision that was introduced by the ranking Commerce Committee members, Sen. Ernest Hollings, D-S.C., and Sen. Dan Rostenbom, R-Mo., and 10 other Senators.

The bill is an updated version of last year's Telecommunications Infrastructure Act and is somewhat similar to the House version introduced last November.

Neither the House bill nor the administration's proposal contains broadcasting-related provisions.

The National Assn. of Broadcasters had been concerned that the bills—which remove obstacles to competition for new services—made no mention of radio and TV, nor did they offer protection to broadcasters.

INFINITY STALLS FACES CHALLENGE

Infinity Broadcasting still faces a challenge from the NAACP and local citizens' groups in its efforts to buy Cook Inlet Radio Partners' top-rated D.C. station, urban WPGC-FM, and sister WPGC-AM.

The groups are protesting the sale, saying Infinity's syndicated Howard Stern morning show is indecent and racist. Some charge that because the show is based in sound on some Infinity stations' in-house owned sys-

tems, it makes for a hostile workplace for minority employees.

WPGC-FM has one of the largest young black listening audiences in the Washington area.

NAB HOLDS RADIO FLY-IN HERE
The NAB's annual Radio Group Head Fly-In took place Feb. 8-9 at



the Park Hyatt Hotel here.

Government and legislation-related discussion topics at the closed meeting of radio group owners included the continued threat of beer and wine ad warnings, pending lease disclosure bills, and performance right legislation, according to insiders.

BEER GIANT COORS TO NAB CONVENTION

The NAB has announced that Fetter Coors, vice chairman/CEO of Coors Brewing Co., will be the radio keynoter at the NAB's convention March 22 in Las Vegas.

Coors will address the threat that alcohol warning legislation poses to both broadcasting and the brewing industries, and he also will discuss strategies to counter effects of alcohol abuse prevention and education efforts.

The announcement came just as NAB has begun a full-scale grassroots lobbying campaign to counter efforts by Sen. Strom Thurmond, R-S.C., Sen. Ernest Hollings, D-S.C., and others to require all broadcast beer and wine ads to contain warn-

ing messages.

"USE DEFINITION AMBIGUOUS"

The FCC has returned to its original, broader definition of "use" as a positive appearance on a station by a political candidate, which was included in the political broadcasting rules in effect prior to 1991.

Several challengers said the more narrowly tailored definition of "use" includes appearances controlled, approved, or sponsored by the candidate, while giving candidates greater control of their campaigns was too broad and could lead to collusion.

Unauthorized or negative use of a candidate's likeness or characteristics under the resume rule still could trigger the equal opportunity provisions of the Communications Act.

The FCC added that while it may seek further comment on the issue, it would return to the old definition for the near future.

FCC: USE PIONEER PREFERENCE SPARILY

The FCC, in its review of its controversial "pioneer's preference," has concluded that it will continue to opt for the preference on an individual basis, leaving alone any mass grants of the preference to new service entrant applicants of all types for common carrier to provide public communications.

Radio broadcasters, for instance, were fearful that such a preference might give satellite digital audio radio stations applicants with music network content an edge at the commission.

Chairman Reed Hundt did not participate in the review.

Final U.K. FM Frequencies Up For Grabs

■ BY JEFF CLARK-MEADS

LONDON—The final window of FM opportunity is about to be granted to the U.K. radio industry, and the industry's regulator now wants to know who should get to enjoy the view.

The last batch of FM frequencies—105 to 108 MHz—are now free to be allocated, and the U.K. Radio Authority has proposed a consultation document to help it decide whether the frequencies should go to local, national, or new intermediate services known as "quasi-national."

Though the authority is allowing submissions of opinion until April 22, INR (Independent National Radio) station Virgin 1215 has already started to lobby for a national FM service that, it argues, should replace its current AM franchise.

The Radio Authority's document comprises the following four options, as well as the organization's view of the options' benefits and disadvantages:

• A fourth national INR network that would cover more than 90% of the U.K. population. This option would increase choice for the vast majority of people in the country, but only by one station. The authority says that this option would increase choice for the vast majority of people in the country, but only by one station. The authority says that this option would increase choice for the vast majority of people in the country, but only by one station.

• New local services similar in

(Continued on page 39)

California Here We Come. KPTH Los Angeles personality Robert W. Morgan, left, and "Laugh-In" star and radio veteran Gary Owens celebrate their induction into the National Broadcasters Hall of Fame. The Hall is moving from its headquarters in New Jersey to California.

Billboard's

of the week

Scott Miller

WQHK Fort Wayne, Ind.

SEVERAL RECENT STUDIES have offered evidence that country is experiencing a growth spurt such that a new country outlet tends to expand a market's audience for the entire format rather than seriously damaging the existing country stations. Fort Wayne, Ind., is a textbook example.

WQHK-FM (K106) debuted as the market's third country station in the fall Arbitron book with a 3.8 share, making it No. 8 in the market. Although it clearly took a bite out of market leader WPTU (which fell 10.9-9.5 from the spring book) and WQHK's own sister station, WQHK-AM (4.4-2.4), country's overall share of the Fort Wayne audience grew from 14.7% in the spring to 15.7% in the fall.

Until last June, WQHK-AM and FM had been simulcast. Now the FM is locally programmed and the AM, known as "The Hawk," runs ABC/Satellite Music Networks' "Real Country" format. PD Scott Miller oversees both stations, which are partly co-owned with top 40 WMEZ.

One reason Miller cites for the FM's gains and the AM's audience erosion is the decision to move Rick Hughes, who had been doing mornings on the AM since 1979, to middays on the FM. Miller says Hughes "brought a lot of people with him" to the FM, even though he continued to host a one-hour morning swap show on the AM.

WQHK-FM was launched in the summer with a major billboard campaign promoting the station's "today's best country" position. It also concentrated on promotions in local clubs and tie-ins with country concerts in the area.

Miller is hoping the next book (which comes in the spring) will bring at least a 5 share for K106. To achieve that goal, the station will launch another "extensive media campaign," including billboards, television, and "concerts built around local concerts," according to Miller.

Although his primary target is 18-34-year-old women, Miller isn't being choosy about K106's audience. "Right now we're just saying, we don't care if you're 10 years old or 80 years old, we want you to listen to our radio station," he says.

In addition to shouldering the debt of a third country station, the fall ratings period also brought Fort Wayne into the 100 largest Arbitron markets (at No. 93) thanks to the addition of three counties to the metro. Those additional counties have been a boost for K106 because the station's tower is located in one of the new additions, Adams County, and the other two also are south of Fort Wayne, where its signal penetration is best. WPTU, with double the power of K106, has a lower tower north of Fort Wayne.

Miller says K106 plans to actively pursue listeners in the

new counties. "It's a matter of getting down into those counties and re-educating those listeners," he says. "We know there's a lot of potential down there. We just have to go down and mine it."

K106 takes a much more laid-back approach to music than WPTU. "Originally, when we started, WPTU was really aggressive and really promoted the new artists and new cuts," says Miller. "They were the hot hit, happening new station. Because of that, we took a posture of being true to 'today's best country and your familiar favorites.' We work off the top 30 songs and really recognizable recurrences from the last five years. Our theory is, let 'BTU play them first and make a dent. We just want every song on our radio station to be a known song... We play nothing that even a casual country listener wouldn't recognize... Our music selection is very, very conservative."

Here's a recent afternoon hour: Boy Howdy, "She'd Give Anything"; Holly Dunn, "Honey, Pull Off Love"; Wynonna, "It's Over Yet"; Alan Jackson, "Here In The Real World"; Clay Walker, "What's It To You"; Tanya Tucker and T. Graham Brown, "Don't Go Out"; Travis Tritt, "Anytime"; Brooks & Dunn, "Rock My World (Little Country Girl)"; Ronnie Milap, "Turn That Radio On"; John Michael Montgomery, "I Swear"; Randy Travis and George Jones, "A Few Old Country Boys"; McBride & the Ride, "Love On The Loose, Heart On The Run"; Lee Greenwood and Sany Boggess, "Happily Ever After"; Mary-Chapin Carpenter, "He Thinks He'll Keep Her"; Clint Black, "We Tell Ourselves"; Martina McBride, "My Baby Loves Me"; and Alabama, "Darcia DeLicht."

Miller calls K106's program "most recognizable and least offensive." "We want people to find our radio station and just leave it there. We don't want to give them any reason to tune out," he says.

K106 is not quite as safe in delivery and presentation as it is musically. Because of Tom Jeff Davis and GM Tony Richards are WMEZ vets, some top 40 formats are worked into K106's delivery, including stopping the music just twice an hour outside of morning drive. This feature is hyped to listeners as "two-driving." The station also features frequent 10-15-minute music marathons.

Miller, a former WPTU morning man, started his career in Cleveland in 1974 at WJLT (now WJBO-FM). He also worked at Cleveland stations WMJL and WGLR, as well as WVVW Wheeling, W.Va., KOPM and KMGL Oklahoma City, K97 (now WTDK) Charlotte, N.C., WNRA Pittsburgh, and WFML Lansing, Mich. In addition to his PD duties, Miller also hosts the morning show on K106.

PHYLIS STARK

N/T Big In Top 25

NEW YORK—More than two thirds of N/T radio listeners can be found in the top 26 markets, according to the Interop Radio Store's new study of the format's audience.

A total of 69.2% of the N/T audience is found in the top 25 metros. That percentage translates to more than 27 million weekly listeners.

The format delivers the highest share (14.6%) of the total radio audience in the top 25 metros. The next closest format, album rock, delivers just 8.8% of the total audience.

N/T radio's appeal is high in several key adult demographics, the study notes. In the top 25 markets, the format reaches 87% of all adults age 18-plus, 83.4% of adults 25-34, and 41% of adults 35-64.

The format also appeals to both men and women, although not quite equally. N/T attracts an audience that is 56% male. That audience consists primarily of educated, affluent adults employed in high-profile, professional occupations.

Hot Adult Contemporary™

Compiled from a national sampling of weekly sales reported by Billboard Data Services. Radio: First week 53 hot adult contemporary stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.

WEEK	WEEK	WEEK	WEEK	TITLE	ARTIST
1	2	3	4	5	6
1	1	1	16	I SAID I LOVED YOU...BUT I LIED	★ MICHAEL BOLTON SONAR 100
2	4	4	13	THE POWER OF LOVE	★ CELINE DION SONAR 100
3	2	3	17	PLEASE FORGIVE ME	★ BRYAN ADAMS
4	3	2	17	HERO	★ MARAH CAREY
5	5	5	13	ALL FOR LOVE	★ BRYAN ADAMS/ROD STEWART/STING
6	6	6	11	BREATHE AGAIN	★ TONI BRAXTON JANES 2-REDAWAVE
7	7	8	8	EMERALD	★ PHIL COLLINS RCA 1011-1300
8	9	17	8	NOW AND FOREVER	★ RICHARD MARX
9	8	11	13	I CAN SEE CLEARLY NOW	★ JIMMY DUFFY
10	10	18	17	HAVING A PARTY	★ ROD STEWART SONAR 100
11	21	21	26	JESSIE	★ JOSHUA KADISON SONAR 100
12	26	27	17	AGAR	★ JANET JACKSON SONAR 100
13	17	12	26	THE RIVER OF DREAMS	★ BILLY JOEL
14	8	8	25	ALL ABOUT SOUL	★ BILLY JOEL
15	16	17	8	BECAUSE THE NIGHT	★ 10,000 MANIACS SONAR 100
16	26	26	8	WELL, WON'T YOU THERE (IN THE MORNING)	★ MARAH CAREY
17	17	26	8	DEAR LEO	★ HEART
18	26	26	28	UNTIL THE MORNING	★ MARAH CAREY
19	21	23	26	LINGER	★ THE CRANBERRIES
20	16	16	16	FIELDS OF GOLD	★ STING
21	25	22	25	ANOTHER SAD LOVE SONG	★ TONI BRAXTON SONAR 100
22	23	23	25	HOPELESSLY	★ RICK ASTLEY
23	26	26	25	SIT DOWN YOU'RE ROCKIN' THE BOAT	★ DON HENLEY
24	26	26	25	WHAT MIGHT HAVE BEEN	★ LITTLE TEXAS
25	26	26	25	IT'D DO ANYTHING FOR LOVE	★ MEAT LOAF SONAR 100
26	—	2	2	STREET OF PHILADELPHIA	★ BRUCE SPRINGSTEEN SONAR 100
27	25	26	16	THE ONES YOU WANT	★ ACE OF BASE
28	26	35	8	THE ONES YOU LOVE	★ RICK ASTLEY
29	21	26	8	RAINBOWS/CADILLAC	★ BRUCE HORSBURY
30	16	34	16	BOTH SIDES OF THE STORY	★ PHIL COLLINS
31	26	—	23	COME UNDONE	★ DURAN DURAN SONAR 100
32	17	21	21	FIELDS OF GRAY	★ BRUCE HORSBURY
33	RE-ENTRY	23	23	CANT HELP FALLING IN LOVE	★ UB40 SONAR 100
34	NEW	1	1	FOR WHOM THE BELL TOLLS	★ BEE GEES
35	30	26	16	TRUE LOVE	★ ELTON JOHN & KIKI DEE SONAR 100
36	NEW	1	1	THE DAY I FALL IN LOVE	★ DOLLY PARTON & JAMES INGRAM SONAR 100
37	31	26	13	AS LONG AS I CAN DREAM	★ EXPOSE
38	RE-ENTRY	25	25	YOU MAKE ME SMILE	★ DAVE KOZ
39	35	31	22	SENTIMENTAL	★ KENNY G
40	39	—	24	BREAK IT DOWN AGAIN	★ TEARS FOR FEARS SONAR 100

Shows showing an increase in detections over the previous week, regardless of chart movement. Information reported to Billboard by stations which allow Billboard to monitor their stations electronically. © 1994, Billboard Publications

HOT ADULT CONTEMPORARY RECURRENTS

WEEK	WEEK	WEEK	WEEK	TITLE	ARTIST
1	2	3	4	5	6
1	—	2	—	REASON TO BELIEVE	★ ROD STEWART
2	6	4	4	WIM FREE	★ JON SECADA
3	2	4	4	I DON'T WANNA FIGHT	★ TINA TURNER
4	3	3	14	DON'T TAKE AWAY MY HEAVEN	★ AARON NEVILLE
5	4	4	32	DO YOU BELIEVE IN US	★ JON SECADA
6	6	4	32	JUST ANOTHER DAY	★ JON SECADA
7	4	6	26	I SEE YOUR SMILE	★ GLORIA ESTEFAN
8	25	4	4	IT'S ALRIGHT	★ HUEY LEWIS & THE NEWS
9	4	26	22	IT'S A WONDERFUL WORLD	★ ANNIE LENNON
10	8	8	8	SOMETHING TO TALK ABOUT	★ BONNIE RAITT

Re-entries are shown with an asterisk. Songs appearing on the Hot Adult Contemporary chart for 26 weeks and have dropped below the top 20.

Album Rock Tracks™

Compiled from a national sampling of stores supported by Broadcast Data Systems' Radio Tracks service. 120 album rock stations are currently monitored 24 hours a day, 7 days a week. Songs ranked from top of rotations.

WEEK	WEEKS ON CHART	WEEKS IN TOP 10	WEEKS IN TOP 40	TRACK TITLE	ARTIST
1	1	1	1	PINCUSHION ANTHONY	★★★ NO. 1 ★★★ 4 weeks at #1 • ZZ TOP ROCK
2	3	4	15	CREEP	◆ STONE TEMPLE PILOTS ALBUM
3	8	9	1	MR. JONES HAPPY FEELINGS AFTER	◆ COUNTING CROWS ROCK
4	9	15	6	DECEASED ARE WILD ALL ABOUT THE EXPERIENCE	◆ AEROSMITH ROCK
5	2	3	14	COLD FIRE ALL ABOUT THE EXPERIENCE	◆ RUSH ROCK
6	5	7	10	ALL APOLOGIES ALL ABOUT THE EXPERIENCE	◆ NIRVANA ROCK
7	4	2	17	DAUGHTER ALL ABOUT THE EXPERIENCE	◆ PEARL JAM ROCK
8	19	2	2	NO EXCUSES ALL ABOUT THE EXPERIENCE	◆ ALICE IN CHAINS ROCK
9	6	6	16	FOUND OUT ABOUT YOU ALL ABOUT THE EXPERIENCE	◆ GIN BLOSSOMS ROCK
10	11	14	13	LOW ALL ABOUT THE EXPERIENCE	◆ CRACKER ROCK
11	7	5	17	BAD THING ALL ABOUT THE EXPERIENCE	◆ CRY OF DEATH ROCK
12	12	13	12	YOU ALL ABOUT THE EXPERIENCE	◆ WANDERLUST ROCK
13	14	18	4	IN THE SUN PETER FRAMPTON	◆ PETER FRAMPTON ROCK
14	13	9	9	MANIC DEPRESSION PETER FRAMPTON	◆ JEFF BUCKLE AND SEAL ROCK
15	10	8	16	MARY JANE'S LAST DANCE TOM PETTY & HEARTBREAKERS	◆ TOM PETTY & HEARTBREAKERS ROCK
16	20	21	4	UNDER THE SAME SUN TOM PETTY & HEARTBREAKERS	◆ SCORPIONS ROCK
17	18	19	14	MOTHER TOM PETTY & HEARTBREAKERS	◆ OANZIG ROCK
18	24	35	3	BOX OF MIRACLES TOM PETTY & HEARTBREAKERS	◆ BARFOOT SERVANTS ROCK
19	15	17	17	AMAZING TOM PETTY & HEARTBREAKERS	◆ AEROSMITH ROCK
20	25	36	3	SOMETHING IN THE AIR TOM PETTY & HEARTBREAKERS	◆ TOM PETTY & HEARTBREAKERS ROCK
21	21	20	4	DOGMAN TOM PETTY & HEARTBREAKERS	◆ KING'S X ROCK
22	16	11	11	TONES OF HOME TOM PETTY & HEARTBREAKERS	◆ BLIND MELON ROCK
23	22	22	8	COME TO MY WINDOW TOM PETTY & HEARTBREAKERS	◆ MELISSA ETHERIDGE ROCK
24	17	16	11	HAIR OF THE DOG TOM PETTY & HEARTBREAKERS	◆ GUNS N' ROSES ROCK
25	NEW	1	1	HIGH ROAD EAST TOM PETTY & HEARTBREAKERS	◆ SASS JORDAN ROCK
26	30	29	6	ANIMAL TOM PETTY & HEARTBREAKERS	◆ PEARL JAM ROCK
27	27	32	3	ROCK AND ROLL DREAMS COME THROUGH TOM PETTY & HEARTBREAKERS	◆ MEAT LOAF ROCK
28	28	28	5	TODAY TOM PETTY & HEARTBREAKERS	◆ SMASHING PUMPKINS ROCK
29	26	23	10	NOTHING TOM PETTY & HEARTBREAKERS	◆ IAN MOORE ROCK
30	36	—	2	STREETS OF PHILADELPHIA TOM PETTY & HEARTBREAKERS	◆ BRUCE SPRINGSTEEN ROCK
31	39	—	2	RIDE THE TIDE THE SCREAMING CHELSEA WHEELIES	◆ THE SCREAMING CHELSEA WHEELIES ROCK
32	31	26	20	SOMER THE SCREAMING CHELSEA WHEELIES	◆ TOOL ROCK
33	29	25	7	EVERY DAY OF MY LIFE THE SCREAMING CHELSEA WHEELIES	◆ OPEN SKYZ ROCK
34	23	17	18	THAT DON'T SATISFY ME THE SCREAMING CHELSEA WHEELIES	◆ BROTHA CAN ROCK
35	37	37	3	JUNIOR THE SCREAMING CHELSEA WHEELIES	◆ JOHN MELLENCAMP ROCK
36	40	39	3	CANNONBALL THE SCREAMING CHELSEA WHEELIES	◆ THE BREEDERS ROCK
37	32	27	21	DOWN IN A HOLE THE SCREAMING CHELSEA WHEELIES	◆ ALICE IN CHAINS ROCK
38	NEW	1	1	SPINNING AROUND OVER YOU THE SCREAMING CHELSEA WHEELIES	◆ LENNY KRAVITZ ROCK
39	RE-ENTRY	2	2	BLACK SUNDAY THE SCREAMING CHELSEA WHEELIES	◆ WHITE ZOMBIE ROCK
40	NEW	1	1	BELIEVE THE SCREAMING CHELSEA WHEELIES	◆ DIO ROCK

Tracks showing an increase in detections over the previous week, regardless of chart movement. Answer appeared in these weeks which charted 800+ detections for the first time. • Previously available. © 1994, Billboard® Communications.

ALBUM ROCK RECURRENT TRACKS

1	1	1	1	PLUSH PEACE PIPER	◆ STONE TEMPLE PILOTS ROCK
2	2	3	1	PEACE PIPER PEACE PIPER	◆ CRY OF DEATH ROCK
3	3	2	2	ARE YOU GONNA GO MY WAY PEACE PIPER	◆ LENNY KRAVITZ ROCK
4	4	4	1	NO RAIN PEACE PIPER	◆ BLIND MELON ROCK
5	8	15	15	RUNAWAY TRAIN PEACE PIPER	◆ SOUL ASYLUM ROCK
6	5	6	16	GOT NO SHAME PEACE PIPER	◆ BROTHA CAN ROCK
7	—	—	—	HARD TO HANDLE PEACE PIPER	◆ THE BLACK CROWES ROCK
8	7	7	25	LIVIN' ON THE EDGE PEACE PIPER	◆ GIN BLOSSOMS ROCK
9	6	5	13	HEAT JELLOUST PEACE PIPER	◆ GIN BLOSSOMS ROCK
10	9	10	18	CRYIN' PEACE PIPER	◆ AEROSMITH ROCK

Reentries are titles which have appeared on the Album Rock Tracks chart for 26 weeks and have dropped below the top 20.

Radio

A Sports Talk Format Joins Jones' Team

LOS ANGELES—Denver-based Jones Satellite Network is rapidly becoming a major player in the network radio business as it readies to launch its seventh 24-hour format, "The Team," March 14.

Jones was formed in 1989 as a partnership with Drake-Chenault. The network's first major step toward expansion came two years later, when it bought out its partner and became known as the Jones Satellite Network. At that time Jones had five 24-hour network formats, including "U.S. Country," "Adult Choice," "Soft Hits," "Good Time Oldies," and "FM Lite." In March 1993 it bowed "CD Country." Next month it will venture into the talk arena with the sports-talk format "The Team."

Last November, Jones took another step toward becoming a major player in the competitive network field when it announced it would discontinue offering its programming for a fee and flip to a part-partner-buyer basis in January. As part of that process, the company offered five of its six formats free to potential affiliates in November, and subsequently signed up approximately 30 new stations, according to VP-programming and operations Phil Barry. "CD Country" was part of the special because Barry says it is a "premium" format.

"We did a lot of research to determine where our growth was, and what roadblocks there were," says Barry. "The main one was that there was a limited need for a cash-only service. A lot of stations are reluctant to give up a substantial amount of cash."

Barry says the company's programming fees were between \$1,600 and \$2,000 a month in the beginning. Now, with MediaAmerica representing the company, programming is offered for an undisclosed fee, with two minutes per hour of local commercial spots available for each format. "The Team" will be the exception, with three minutes available.

"We started [as cash-only] because we felt it was our entry into the network business," says Barry. "We two big companies like United [ABC/Satellite Music Network], with needed a unique marketing advantage. As we grew and as [the number of] listeners we reached grew, we realized we had a viable way to increase revenues."

"We know that network advertising revenue is on an upswing, and there needs to be more competition," he says. Jones had 92 affiliates by the end of last year, it was nearing 800 affiliates, not including sign-ups for the forthcoming sports format, "U.S. Country." The network's first format, accounts for 300 of those affiliates.

Looking down the road, Barry says the company hopes to add three more affiliates within a year. He adds, "I think we're closing in on both [Unistar and ABC/SMN]."

AROUND THE INDUSTRY

The Dallas-based U.S. Overnight network, founded by Rob Ellis in 1992, has moved its offices to Atlanta-based Capital City Advisors. Deep Kirkland has been named the net's new president.

This summer, Tribune Entertainment, in association with High Five Productions, is launching "The Road," a weekly country music show featuring



by Carrie Borzillo

developing artists. The show debuts four weeks prior to the weekend prime time television show of the same name (see The Eye, page 40). Artists to be featured will be those who "fall between the cracks of traditional and young country radio formats," according to a company spokesperson.

Former WIDH Boston director of operations Piddi Bernstein joins MJB Broadcasting as director of affiliate relations.

Westwood One has signed Laura McKenzie, host of the TV program

"Travel America" on the Travel Channel, to host a new daily travel show for NBC Radio Network. The new show is called "Laura McKenzie's Travel Report."

Bailey Broadcasting Services and the Young Black Programmers Coalition have teamed to produce a series of public service announcements, "It's For The Children Now," to be aired on Bailey's programs and specials.

Abrams/Dawson and Associates bowed the two-hour "Classic Dance Tracks" in January. The show, featuring dance music from the '70s, '80s, and '90s, is hosted by former KOMA San Jose, Calif., wiesener Randy Mann. KFBI Cheyenne, Wyo., is already on board as an affiliate.

Cable Radio Network is targeting Hispanic audiences with its new "Salsa Show," hosted by Jesus "Chup" Martinez. The network also added "All (Continued on next page)

Modern Rock Tracks™

Compiled from a national sampling of stores supported by Broadcast Data Systems' Radio Tracks service. 120 modern rock stations are currently monitored 24 hours a day, 7 days a week. Songs ranked from top of rotations.

WEEK	WEEKS ON CHART	WEEKS IN TOP 10	WEEKS IN TOP 40	TRACK TITLE	ARTIST
1	1	1	1	LOSER MR. JONES	★★★ NO. 1 ★★★ 3 weeks at #1 • 9-BLOCK ROCK
2	2	2	13	MR. JONES HAPPY FEELINGS AFTER	◆ COUNTING CROWS ROCK
3	3	8	5	CRASH TEST DUMMIES MAMA MAM MAM MAM	◆ CRASH TEST DUMMIES ROCK
4	4	3	12	ALL APOLOGIES MAMA MAM MAM MAM	◆ NIRVANA ROCK
5	8	16	4	GOO MAMA MAM MAM MAM	◆ TORI AMOS ROCK
6	6	11	5	GET OFF THIS MAMA MAM MAM MAM	◆ CRACKER ROCK
7	5	5	8	BIG TIME SENSUALITY MAMA MAM MAM MAM	◆ BJORK ROCK
8	7	7	19	LUCK MAMA MAM MAM MAM	◆ JAMIE ROCK
9	10	9	9	LOCKED OUT MAMA MAM MAM MAM	◆ CROWDED HOUSE ROCK
10	21	2	2	NO EXCUSES MAMA MAM MAM MAM	◆ ALICE IN CHAINS ROCK
11	9	4	13	PURPLE HAZE MAMA MAM MAM MAM	◆ THE CURE ROCK
12	12	12	9	CREEP MAMA MAM MAM MAM	◆ STONE TEMPLE PILOTS ROCK
13	14	14	4	WATCH THE GIRL DESTROY ME MAMA MAM MAM MAM	◆ POSSUM DIXON ROCK
14	11	6	11	FOUND OUT ABOUT YOU MAMA MAM MAM MAM	◆ GIN BLOSSOMS ROCK
15	16	22	10	SMASHING PUMPKINS MAMA MAM MAM MAM	◆ SMASHING PUMPKINS ROCK
16	18	18	4	THE GREAT BIG NO MAMA MAM MAM MAM	◆ THE LEMONHEADS ROCK
17	15	14	12	KITE MAMA MAM MAM MAM	◆ NICK HEWYARD ROCK
18	13	10	17	DAUGHTER MAMA MAM MAM MAM	◆ PEARL JAM ROCK
19	17	13	24	CANNONBALL MAMA MAM MAM MAM	◆ THE BREEDERS ROCK
20	19	15	17	TODAY MAMA MAM MAM MAM	◆ SMASHING PUMPKINS ROCK
21	28	—	2	LEAVING LAS VEGAS MAMA MAM MAM MAM	◆ SHERYL CROW ROCK
22	20	21	3	BELIEVE MAMA MAM MAM MAM	◆ DIG ROCK
23	22	23	4	LOVETOWN MAMA MAM MAM MAM	◆ PETER DINKLAGE ROCK
24	24	19	12	STAR (PARANOID, SO CLOSE) MAMA MAM MAM MAM	◆ U2 ROCK
25	23	20	10	WHITE LOVE MAMA MAM MAM MAM	◆ ONE DRO ROCK
26	NEW	1	1	BACKWATER MAMA MAM MAM MAM	◆ MEAT PUPPETS ROCK
27	27	24	25	LINGER MAMA MAM MAM MAM	◆ THE CRANBERRIES ROCK
28	26	30	3	ANGEL MAMA MAM MAM MAM	◆ KRISTY MACCOLL ROCK
29	NEW	1	1	EVERY GENERATION... MAMA MAM MAM MAM	◆ FURY IN THE SLAUGHTERHOUSE ROCK
30	30	—	2	THE FISH MAMA MAM MAM MAM	◆ THE OTHER ROCK

Tracks showing an increase in detections over the previous week, regardless of chart movement. Answer appeared in these weeks which charted 800+ detections for the first time. • Previously available. © 1994, Billboard® Communications.



Hits! in 90

LITTLE TEXAS TAKES COUNTRY TO POP BORDER

(Continued from page 8)

tually it just clicked," says Lombardo.

Few AC and top 40 programmers encountered problems from listeners, who might have been turned off by a country act. "Everybody thought it was Redd Foxx," reports Hewitt at KYYK.

While mainstream fans may mistake the band for Redd Foxx, country fans have a distinct image of Little Texas, which lives in their minds.

Nashville has no shortage of twenty-twenty leading men (John Michael Montgomery, Clay Walker, Shane Campbell) who use their good looks to win new fans. But few acts

play up their young, sexy images as Little Texas does. (And it works. During its summer tour, Fair, the three-shake doublets greeting Little Texas' arrival in the autograph hall rivaled the eruptions received by head bunn Billy Ray Cyrus.)

That image is most vivid on the band's videos. In the hugely popular "God Blessed Texas" clip, the mood is fun and upbeat—at one point a Texas longhorn bleats into the song's chorus—but the band did sneak in a couple of memorable quick cuts; a cadre of bikini-women lounge bopping and sipping the band members while they sing "God Blessed Texas

with his own hand/Brought down angels from the promised land."

The band's clip for "My Love" is the closest any Nashville act has come to recreating Chris Isaak's black-and-white male fantasy, "Wicked Game," occupied by a searing, sultry, and underdressed brunette.

"God Blessed Texas" went to No. 1 on CMT, as did "What Might Have Been." The band's previous seven videos hit the cable network's top 10 and "My Love" is heading in that direction as well.

With CMT's core demographic at 18-35, Cyndi Pontier, director of planning and development, notes that Lit-

tle Texas' youthful image is a perfect fit for CMT. "We were made for each other," she says, adding that Little Texas is part of the country cutting edge in terms of "realizing what video can do for them."

But, like rock acts 5-10 years ago that rode the video wave and caught flak from some fans and critics for being all show and no substance, Little Texas has had to fight its own PR battle. Two words strike the Little Texas members' crotch: hair band.

MORE SUBSTANCE THAN HAIR

"It almost killed us," says Little Texas guitarist Dwayne D'Brien, recalling the band's early image. "They thought we seriously. They thought we had all thrown together and that we didn't play our instruments or write our own songs." (They do.)

"There was a little bit of that early on," concedes Bill Mayne, senior VP of promotion at Warner Bros. Nashville.

"The potential for a backlash is there," particularly among men, says Forster Jones, MD at advertising agency KKK, Kansas City, Mo., noting the band's penchant for tank tops and shoulder-length hair. But that hasn't been a problem yet.

Along with its looks, the band has built its reputation on a high-energy live show, which it booked while crisscrossing the country and playing bars during the late '80s.

Executives at Warner Bros. defect questions about the crossover potential of "My Love." But don't be surprised if this spring Little Texas has another saccharine-laced ballad climbing the mainstream radio and video charts.

COMPETITORS

(Continued from page 9)

Radio Free Hawaii. For his part, Radio Free PD North Winter believes he has more with the station in town than with the Edge.

Gray says the audiences are so different that the Edge goes out of its way not to hurt the radio's Free listeners. "Our listeners wear platform pumps and Christian Dior. Their listeners wear pop levers on their shirts and K-17P hats and [have] their pants on backwards," says Gray.

Winter says the Edge has been trying to imitate Radio Free Hawaii. "We've been here for three years and been top three in the market," says Winter. "They thought they'd get ahead by playing what's on the modern rock station, but we give our listeners more by going beyond that."

Although the stations' playlists differ, there is a large overlap. Artists such as Smashing Pumpkins, Nirvana, Bad Company, Crow, and Prince can be heard on both stations. However, Radio Free throws in artists like Easy-E, Snopce Dogg, and Domino. Winter admits that the Edge has part of his station's audience. "A lot of people don't like rap or reggae so they punch the dial and go to them," he says.

Likewise, Gray says that listeners may go to Radio Free Hawaii when the Edge listeners get tired of hearing a song repeated.

FINAL U.K. FM FREQUENCIES UP FOR GRABS

(Continued from page 9)

size and number to the existing ILL network. Again, listeners would have their choices increased by one station, but the viability of some existing license holders may be impaired. In addition, subsequent new ILL licenses would be restricted to AM.

■ A new national lattice of stations, all of a particular size. Choice would be enhanced, but the authority fears that the new stations would be viable licenses. In some areas, there would be only a very small potential audience.

■ New local licenses centered on areas of dense population that could be coalesced into a quasi-national service covering 90% of the population.

DEEP FOREST GROWING IN POPULARITY

(Continued from page 9)

another example of how MTV support can influence album sales.

Turnce, Calif.-based Wherehouse Entertainment's new-release buyer Bob Baker says that since taking off once MTV started running the "Sweet Liberty" clip in December. For the week ending Feb. 4, "Deep Forest" went from No. 45 to No. 51 at the chain, Bell says.

"It's one of those totally unique records like Enigma or Enya, where when you hear it on in-store play you have to have it," says Bell.

500 Music GM Polly Anthony says MTV didn't kick in until after 550 Ma took over the project from Epic.

"When we took the project over, we saw it needed a visual attached to it," says Anthony. Acclaimed video

director Thersm, known for lending R.E.M.'s award-winning "Losing My Religion" clip, directed the Deep Forest video (Billboard, Feb. 12).

Says Anthony, "MTV fell in love with it right away and before the holidays put it in breakthrough video. After the holidays, they put it in buzz bins."

Product manager Brenda Hazzel adds, "MTV just started this whole wave since they added MTV Latino and it, so did VH-1 and the Box."

The album also benefited from exposure on a television commercial for the Sony Trinitron XBR TV, which included "Sweet Liberty" as an audio track.

The initial set-off for the album forgoes on the dance market. Last spring, a green 12-inch single featuring different mixes of "Sweet Liberty" was introduced at the Winter Music Conference in Miami.

This created a buzz for those people who carry the message of the street most effectively," says Anthony. "It really gave resuscitation every time it played." The first big story that caught the attention of the company was when Virgin Megastore (in Los Angeles) started playing [the import] in-store, and they started selling the imports hand over fist."

Jon Wheaton, music buyer for the Virgin Megastore, says "Deep Forest" was the store's No. 5 import for 1993. The domestic release is now the store's No. 4 best-selling title.

We started playing it in-store in December 1992 because it was al-

ready big overseas," says Wheaton. "It's one of those records that's unlike anything else. We're still selling 60 a week, and that's great for a new act."

KRQK Los Angeles APD Gene Sandbrook also supported Deep Forest early on.

"I played it as soon as we got the advance tape on April 30," he says. "We got immediate phones, but it didn't quite have that mass appeal like Enigma. But when MTV added it and the Sony commercial was on the air, we thought it was the perfect time to put it back on the air, and we got an even better response. It serves the eclectic part of our audience."

Broadcast Data Systems reports that 26 modern rock stations, including KNDZ Seattle, WFXX Boston, and WDRE Long Island, N.Y., played "Sweet Liberty" during the week ending Feb. 6.

According to Radium, Epic originally attempted to take the release to top 40 and met with some resistance. "That's when we changed from Epic to 500 Music and made the video," she says. "We decided to wait until MTV came on board to really develop it to top 40, which is where we're at now."

RDS reports that the song was played on 22 top 40 outlets, including WAPE Jacksonville, Fla., WYSR Charleston, W.V., and WFOV Miami, during the week ending Feb. 6.

Up next, says Hazzel, is a cross-promotion with the Body Shop; the label is negotiating a deal with the organic beauty supply store chain.

Week of January 31, 1994

- 1 All That You Touch
- 2 The Love Boat
- 3 The Love Boat
- 4 The Love Boat
- 5 The Love Boat
- 6 The Love Boat
- 7 The Love Boat
- 8 The Love Boat
- 9 The Love Boat
- 10 The Love Boat
- 11 The Love Boat
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- 31 The Love Boat

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Toronto's Modern Rock TV Spots Yanked; WWRG Hosts Wonder 'Where's Larry?'

A SERIES OF CONTROVERSIAL television ads promoting modern rock CFNY Toronto have been banned by the Telecaster Committee of Canada, which is responsible for approving all TV spots aired in the country. The ads feature morning show team Humble Howard and Fred Patterson.

The Committee evaluated the ads after one network, CBC Television, rejected them because of what it labeled "aggressive treatment of sensitive subject matter, such as religion, lesbianism, and assassins." After the committee viewed the ads and also labeled them "too sensitive," three local TV stations, CITY, CJMT, and CFTO, pulled the spots.

Among the ads rejected are one in which the duo talks about teen-agers injecting organs with vodka, and one in which Patterson says he wrote the Lord's Prayer on an Etch-A-Sketch. Also drawing heat recently was WXXL Orlando, Fla. On Groundhog Day, morning news Deo Holliday and Johnny Maple announced that they were going to let a possum free on one side of a heavily traveled highway in town, and if the animal made it safely to the other side, that would mean a spring morning this year. Listeners flooded the station with protest calls, and the sheriff's office sent out a cruiser searching for a wayward possum. The stunt never took place. The duo was yanked off the air before the show's conclusion, but faced no further disciplinary action.

Upset by syndicated talk host Larry King's frequent absences from the airwaves, including his regularly scheduled Fridays off, affiliate WWRG Washington, D.C., has been needing King on the air. Morning hosts Mike Cuthbert and Pat Korten sent morning news anchor Jeff Kamen on an on-air "Where's Larry" manhunt through the city that included stops at a marriage license bureau, Mutual Broadcasting's studios, and King's favorite restaurant, while the "Mission Impossible" theme music played in the background, according to the Washington Post.

Following last week's approval by WWRG stockholders, the previously announced deal in which WWI acquires rival Unistar Radio Networks for \$101.3 million has been finalized. Both companies will now be managed by Infinity Broadcasting. In a related

development, Unistar will be shutting down its non-redundant news operation in Arlington, Va., in the next 60 days. Approximately 18 staffers are out.

PROGRAMMING: DUCKMAN DUCKS OUT

WYXR Washington, D.C., PD Bob Duckman is out and has not been replaced. New GM Bob Rich, says "a fresh crop of pain was necessary." Rich, who replaced former GM Bob Longwell following his departure for crosstown WWRG/WGAY, retains his



by Phyllis Stark
with Eric Boehlert
& Carrie Borillo

current GM duties at sister WMBX Richmond, Va.

KABL-FM San Francisco flips from AC to 70s-based oldies as "Big 98.1" ... KOPA Phoenix, which had been simulating classic rock sister station KSXL, flips to "CNN Headline News."

At KRLL Dallas, Michael Hedges joins as FM. He previously was PD at KEX Portland, Ore. Also, morning anchor Bob McCormick has been named ND, and sports anchor Craig Way is upped to sports director.

KRRX Seattle PD Bill Pugh exits to be VP/programming at TK Communications ... WQMC Detroit PD Phil West joins KXSN Portland, Ore., in that capacity; he replaces Michael Daifotis.

Following last week's sale of KRXX-FM Minneapolis to Capital Cities/ABC, the station flips from hard rock to Jacobs Media's modern rock format "The Edge." John Lassman, former promotion director at sister KQRS, becomes KRXX's PD. Wade Linder, KQRS's former APD, takes over as KRXX's APD/MD, replacing Lisa Lyons, who exits. Replacing Linder at KQRS is swing jock Bruce Croushore, who moves up to APD. Peter Johns, from crosstown KTCT, joins KRXX for

an undisclosed airshift. Those who remain on the air at KRXX include Hurricane Wayne (now Mr. Wayne) in afternoons and Mike Stapleton, who moves from swing to full-time. Former morning host Gonzo Greg has been replaced.

KSD-AM St. Louis acquires from all-news to N/T ... Vicki Buchanan, who has been setting PD at WTLC-FM Indianapolis since Jay Johnson's departure last June, gets the job permanently. She retains her MD duties.

OKies CKLW-FM Detroit/Windsor, Ontario, shifts to a 70s-based oldies approach similar to the one launched last week at sister station CICH Halifax, Nova Scotia. CKLW GM Wayne Stafford calls the format "oldies taken to new heights."

KUPL Portland, Ore., GM Gregg Lindahl adds GM duties at sister KBBQ Portland, replacing Bill Faling, who exits. In addition, Tawny Reckamp has been upped from KUPL promotions director to marketing director for both KUPL and KBBQ.

WAFX Norfolk, Va., flips from classic rock to "classic hits," a format similar to the one that has been running for years on sister WKHL Milwaukee. GM Joe Schwartzman, then it as "70s-based rock on the softer side, with a little '60s and a little early '80s." Artists like Pink Floyd, Led Zeppelin, and Aerosmith will be featured. Also ditched are the station's "87.5" handle and mascot.

Following the departure of Wes Minter for WCCO Minneapolis, WHIO Dayton, Ohio, moves the Bruce Williams show to late mornings and moves morning man Kent Voss to afternoons. The station also picks up an additional hour of the Jim Bohannon show.

DeMers Programming consultant Bob Bedi has been named as the new president of corporate PD at Prism Radio Partners. He also will be on-site PD for Prism's WZZM Raleigh, N.C., where he replaces Brian Hies, now at WRXL Richmond, Va. Also, former rock radio veteran Lisa Kendall joins DeMers Programming as associate consultant. She most recently was on the air at WDMZ Orlando, Fla.

WZMT (formerly WWSH) Scranton, Pa., flips from AC to adult rock as "the Mountain." OM Bill Waschko remains and will be replacing the airshift. Sister AM WAZL segues from al-

newsline...

JIM SIMONETTI, LSM at WYVZ Hartford, Conn., is upped to the long-vacant station manager position at sister WATR.

BOB SWEET, GM at KDON Monterey, Calif., is transferred to sister KHTX Riverside, Calif., as GSM. He has not been replaced at KDON.

STATION SALES: WZPL Indianapolis from Booth American to MyStar, owner of crosstown WTPJ, for an undisclosed price. MyStar will begin operating WZPL under a local marketing agreement at the end of the month, and is expected to change the station's top 40 format.

MEL DOLEZAL has been named GM of KQMS/KSXA Redding, Calif. He previously was GM of sister KPFL Chico, Calif. Those duties are assumed by Jeff Kragel, GM of sister KFMM Chico.

SALE CLOSINGS: WMMJ Miami from Sonnox Broadcasting to Jefferson-Pilot Communications for \$17.8 million.

JOHN MARSHALL has been upped to corporate VP of sales operations at Shadow Broadcast Services. He previously was Shadow/Houston president/GM. He is succeeded in Houston by Lance Locher, who previously was VP/GM of Metro Traffic's Los Angeles and San Diego operations.

JOYCE TUOHY is upped from associate executive director to executive director of the International Radio & Television Society, succeeding Stephen Labanski, who will retire May 31.

bum rock to adult standards and talk.

WAKR/WONE-FM Akron, Ohio, GM Harvey Gorman is upped and will be replaced. WONE APD/MD J.D. Kunes is upped to PD and eventually will name a new MD. The search is on for a PD at WAKR.

WDMX Harrisburg, Pa., PD Ed August is upped to OM of WDMX and sister WCBM. WDMX afternoon host Scott Mills becomes PD at WCBM and is replaced in the air by August. Also, Jeff Mason, last at WLAN-FM Lancaster, Pa., joins WDMX as MDV overnight.

Southern Star Broadcasting Group, owner of WFLR New Haven, Conn., has entered a local sales agreement with Yale Broadcasting Company's crosstown WYBC ... Consistency SBR Radio inks new client WXRT Chicago.

KMOJ Minneapolis PD Walter Banks Jr. is upped to PD, replacing Dorian Johnson, who exits. Weekender J.R. Maddox is upped to MD.

Erie Samuels has been upped to the newly created OM position at CFBN/CFBR Edmonton, Alberta. He previously was PD of CFBR. GM Marty Forbes relinquishes programming duties at older CFBN, which will be changing direction at the end of the month. Also, former CHQR Calgary,

Alberta, morning man Gerry Forbes joins CFBR as morning man. Current morning man Terry Evans moves to afternoons, replacing Howie Cogan, who exits.

PEOPLE: ISRAEL TO RCA

WMXX (MS 105) New York MD David Israel exits to become director of research at RCA. No replacement has been named. T&Ts to VP/programming Bob Dunn ... KOAL (the Oasis) Dallas MD Tom Miller adds APD stripes.

Midday jock Kevin Scottin becomes MD at WWWV Detroit, while former MD Sharon Foster takes on an expanded midday show ... WQMC Detroit morning news anchor Marie Osborne is upped to ND ... ALWYD Detroit, midday host Karen Daleseman drops, and morning sidekick Katie Marrow swaps shifts.

KRPM Seattle evening jock Lia Knight adds APD duties, replacing Ken Moultrie, now at Broadcast Programming ... KPLZ Seattle week-ender Wendy Christopher is upped to nights, replacing Greg Thunder, now at crosstown KNPS.

KCVY San Antonio afternoon jock Ben Chaulker joins KHK-FM Houston for mornings as Country Jones. He replaces Moby.

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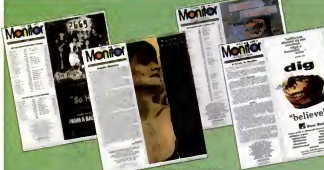
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SONY MINES FOR GOLD WITH LA MAFIA

(Continued from page 1)

Siempre" (Now And Forever) sold 350,000 records. "We've got all out this time to ensure that this record tops 500,000 units in the U.S.," he says.

Retailers are excited about "Vida" as well. Dave Massey, president of Ritmo Latino, an eight-store chain based in Los Angeles, says, "I think, though he is usually one of the top 10, though he is not the top 10, I expect the album to sell very well. I've ordered 5,000 units, which is a really good order."

Sales of La Mafia's previous two records are approaching 1 million units worldwide, according to Frank White, a senior executive of Sony Music Intl., Latin America.

"With its last pair of albums, La Mafia has sold over 400,000 records in Mexico alone," he adds, "while establishing a sales beachhead in other territories like Colombia, Chile, and Central America. With that, we expect to repeat the U.S. and Mexican sales success in Central and South America, and eventually go over 1.5 million units overall."

Adding to the label's initial popularity is the album's initial pop album. In September, La Mafia's album will receive 200,000 pieces—an astronomical figure in the U.S. Latino record market—where it will reach 100,000 units generally is recognized by the industry as a platinum disc.

Still, the starstruck U.S. shipper is not the only strategy that La Mafia routinely employs for his superstar acts, whereby the product is flooded into as many outlets as possible.

For La Mafia's "Vida," Zamora is adding a wrinkle in his blanket distribution, with robust penetration into continental Hispanic markets, such as Mexico, Central America, and the Caribbean.

"That's where we're going to do tonnage," says Zamora. "We've had coverage in the racks before, but

we've never gone aggressively after major national racks, except for Western Merchandisers."

Zamora is supplementing his distribution strategy with newspaper ads in La Mafia strongholds such as Texas and California. Moreover, Sony will launch a TV promotion campaign on Spanish-language networks throughout the world within two months after the album's release, says Zamora. The TV project will cover Puerto Rico, one of the last U.S. markets to succumb to La Mafia's mainstream blend of spunky cumbias and misty love odes.

Zamora's 1992 monster hit "Me Estoy Enamorando" was a top single in Puerto Rico, as well as on Billboard's Hot Latin Tracks chart, where it was the second hottest record perched at No. 1 for nine weeks. With that in mind, Zamora has chosen the new album's similar-sounding title track to be serviced to radio March 11. "And when the single is released," says Zamora, "the guys will be doing a promotional tour to radio stations in Puerto Rico, Chicago, Texas, and California. We should get major airplay everywhere."

Concert tours in the U.S. also are expected to kick in later this spring, says Zamora. "I think we're going to be a Latin Mafia's accordion/keyboard and producer. We've signed with a California promoter, Cruz Frisk, who handles the Latin market, and who will target South America, a region that we want to break into."

"Me Estoy Enamorando," a highlight of the band's performances nowadays, helped solidify La Mafia's direction toward slower-tempo material, says Lichtenberg.

"We're trying to develop a world music type of thing, and I think the ballad is one of the only [cadenas] that is universal," says Lichtenberg. "When we first formed, we really didn't plan on doing a lot of bal-

lads, because they're hard to do live and like to be energetic. But lately 'Me Estoy Enamorando' has become the high point of our shows."

La Mafia is contemplating opening for English-language bands as well, says Lichtenberg. The "Vida" CD contains a bonus track in English, and the band's contract includes calls for an English-language single. Lichtenberg hastens to add, however, that breaking the English-language market will be a long process, because the band's target audience when it mixed with Sony, is now part of the group's long-term plan. For now, he says, La Mafia is relying on the "top streak" that Lichtenberg says commenced with "Estás Tocando Fuego," when the band started its accordion- and synth-powered polkas for a couple of years.

"'Estás Tocando Fuego' was a turning point in every sense," says Lichtenberg. "We changed our musical style because we were coming with Sony and we wanted something special. We started using a lot of different writers, which gave us a different sound."

Apart from its musical changes, La Mafia also switched to a logo that features the familiar black bolero hat worn by the popular former Los Angeles, who helped form the group in 1980, along with his brother Leonard guitar, father Henry, and Lichtenberg. Shortly thereafter, the group grew to a sextet with the addition of drummer Michael Aguilar, keyboardist David de la Garza, and bassist Rudy Martinez.

In 1981, the group signed to Carri/CBS, whereupon the band began to develop a loyal following throughout central and east Texas. Five years later, the band scored a breakthrough with the album "La Mafia 1986," which contained "Si Tu Supieras," a hit in Texas and Mexico. Through the management savvy of a third González brother,

Henry Jr., La Mafia continued to broaden its fan base in Texas and northern Mexico and now is considered one of the best-organized outfits in the Tejano market.

With its commercial fortunes burgeoning last year, La Mafia decided to construct its own recording studio, Houston Sound Studio. Lichtenberg credits Houston Sound for establish-

ing a more comfortable creative milieu for the production of "Vida."

"You're just under less pressure when you don't have to live at the clock," says Lichtenberg, "and I think it's really reflected on the album. It's less produced and earthier than the last one, and it features only live instruments."

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Compiled from a national sample of airplay collected by Broadcast Data Systems' Radio Track service to Top 40 Airplay Monitor. *9 to 40/maximum and 30 to top 40/minimum stations are electronically monitored for 7 days a week. Songs ranked by number of selections. © 1994, Billboard/BD Systems, Inc.

TOP 40/Airplay™				TOP 40/Hitless-Crossover			
WEEK	LAST	TITLE	ARTIST (LABEL, DISTRIBUTING LABEL)	WEEK	LAST	TITLE	ARTIST (LABEL, DISTRIBUTING LABEL)
★ ★ NO. 1 ★ ★				★ ★ NO. 1 ★ ★			
1	7	THE	INCE (A&M) (COLUMBIA)	1	14	WALK	SALATIN (INCE/INCE)
2	1	ALL FOR LOVE	SCORCEA (EASTWEST/STING) (A&M)	2	1	SHOOP	SHOOP (INCE/INCE)
3	14	BREATHIE AGAIN	SCORCEA (EASTWEST/STING) (A&M)	3	16	SO MUCH IN LOVE	SCORCEA (EASTWEST/STING) (A&M)
4	18	THE POWER OF LOVE	CELINE DION (MCA) (MCA)	4	2	UNDERSTANDING	SCORCEA (EASTWEST/STING) (A&M)
5	9	CHOCOLATE	SCORCEA (EASTWEST/STING) (A&M)	5	12	JUST A LITTLE	SCORCEA (EASTWEST/STING) (A&M)
6	16	WITHOUT YOU	SCORCEA (EASTWEST/STING) (A&M)	6	19	CAN I TALK	SCORCEA (EASTWEST/STING) (A&M)
7	4	BECAUSE OF LOVE	SCORCEA (EASTWEST/STING) (A&M)	7	10	(L.A.T.Y.) HEAD ON MY PILL	SCORCEA (EASTWEST/STING) (A&M)
8	11	HERO	SCORCEA (EASTWEST/STING) (A&M)	8	5	BECAUSE OF LOVE	SCORCEA (EASTWEST/STING) (A&M)
9	12	FOUND OUT ABOUT YOU	SCORCEA (EASTWEST/STING) (A&M)	9	12	GET TO IT	SCORCEA (EASTWEST/STING) (A&M)
10	6	PLEASE FORGIVE	SCORCEA (EASTWEST/STING) (A&M)	10	17	GRACEY	SCORCEA (EASTWEST/STING) (A&M)
11	10	AMAZING	SCORCEA (EASTWEST/STING) (A&M)	11	17	HERO	SCORCEA (EASTWEST/STING) (A&M)
12	16	BECAUSE THE NIGHT	SCORCEA (EASTWEST/STING) (A&M)	12	18	NEVER KEEPING SECRETS	SCORCEA (EASTWEST/STING) (A&M)
13	10	LINGER	SCORCEA (EASTWEST/STING) (A&M)	13	16	STAY	SCORCEA (EASTWEST/STING) (A&M)
14	17	UP	SCORCEA (EASTWEST/STING) (A&M)	14	20	THE TRAIL OF LIPS	SCORCEA (EASTWEST/STING) (A&M)
15	4	NOCK AND HILL DREAMS COME TRUE	SCORCEA (EASTWEST/STING) (A&M)	15	18	BLUNT MY GROUND	SCORCEA (EASTWEST/STING) (A&M)
16	3	STAY	SCORCEA (EASTWEST/STING) (A&M)	16	12	U.S.I.T.	SCORCEA (EASTWEST/STING) (A&M)
17	8	QUEEN OF THE NIGHT	SCORCEA (EASTWEST/STING) (A&M)	17	10	CANTALOUPE (FLIP FANTASIA)	SCORCEA (EASTWEST/STING) (A&M)
18	15	I CAN SEE CLEARLY NOW	SCORCEA (EASTWEST/STING) (A&M)	18	4	THE SHIP	SCORCEA (EASTWEST/STING) (A&M)
19	18	ALL THAT SHE WANTS	SCORCEA (EASTWEST/STING) (A&M)	19	17	KEEP MY HEAD UP	SCORCEA (EASTWEST/STING) (A&M)
20	11	SHOOP	SCORCEA (EASTWEST/STING) (A&M)	20	17	SHIN	SCORCEA (EASTWEST/STING) (A&M)
21	4	MARY ANN'S LAST DANCE	SCORCEA (EASTWEST/STING) (A&M)	21	3	WITHOUT YOU	SCORCEA (EASTWEST/STING) (A&M)
22	10	MISTY YOU IN A HEARTBEAT	SCORCEA (EASTWEST/STING) (A&M)	22	20	HERO	SCORCEA (EASTWEST/STING) (A&M)
23	13	DREAMS	SCORCEA (EASTWEST/STING) (A&M)	23	17	I'M IN THE MOOD	SCORCEA (EASTWEST/STING) (A&M)
24	15	NO MORE	SCORCEA (EASTWEST/STING) (A&M)	24	26	JUST KIDNAP IT	SCORCEA (EASTWEST/STING) (A&M)
25	18	SO MUCH IN LOVE	SCORCEA (EASTWEST/STING) (A&M)	25	25	JUST KIDNAP IT	SCORCEA (EASTWEST/STING) (A&M)
26	13	NO MORE	SCORCEA (EASTWEST/STING) (A&M)	26	25	JUST KIDNAP IT	SCORCEA (EASTWEST/STING) (A&M)
27	15	AGAIN	SCORCEA (EASTWEST/STING) (A&M)	27	25	JUST KIDNAP IT	SCORCEA (EASTWEST/STING) (A&M)
28	16	NO MORE	SCORCEA (EASTWEST/STING) (A&M)	28	26	JUST KIDNAP IT	SCORCEA (EASTWEST/STING) (A&M)
29	18	WILL YOU BE THERE	SCORCEA (EASTWEST/STING) (A&M)	29	22	JUST KIDNAP IT	SCORCEA (EASTWEST/STING) (A&M)
30	16	EVERYDAY	SCORCEA (EASTWEST/STING) (A&M)	30	22	JUST KIDNAP IT	SCORCEA (EASTWEST/STING) (A&M)
31	4	CANTALOUPE (FLIP FANTASIA)	SCORCEA (EASTWEST/STING) (A&M)	31	22	JUST KIDNAP IT	SCORCEA (EASTWEST/STING) (A&M)
32	16	MARINE A PARTY	SCORCEA (EASTWEST/STING) (A&M)	32	22	JUST KIDNAP IT	SCORCEA (EASTWEST/STING) (A&M)
33	18	CAN I TALK	SCORCEA (EASTWEST/STING) (A&M)	33	20	JUST KIDNAP IT	SCORCEA (EASTWEST/STING) (A&M)
34	10	WHYTA MAN	SCORCEA (EASTWEST/STING) (A&M)	34	20	JUST KIDNAP IT	SCORCEA (EASTWEST/STING) (A&M)
35	11	JESSE	SCORCEA (EASTWEST/STING) (A&M)	35	21	JUST KIDNAP IT	SCORCEA (EASTWEST/STING) (A&M)
36	10	NO MORE	SCORCEA (EASTWEST/STING) (A&M)	36	21	JUST KIDNAP IT	SCORCEA (EASTWEST/STING) (A&M)
37	12	DAUGHTER	SCORCEA (EASTWEST/STING) (A&M)	37	21	JUST KIDNAP IT	SCORCEA (EASTWEST/STING) (A&M)
38	21	DO ANYTHING FOR LOVE	SCORCEA (EASTWEST/STING) (A&M)	38	21	JUST KIDNAP IT	SCORCEA (EASTWEST/STING) (A&M)
39	21	CHIFF	SCORCEA (EASTWEST/STING) (A&M)	39	21	JUST KIDNAP IT	SCORCEA (EASTWEST/STING) (A&M)
40	21	CHIFF	SCORCEA (EASTWEST/STING) (A&M)	40	21	JUST KIDNAP IT	SCORCEA (EASTWEST/STING) (A&M)

Records showing an increase in selections over the previous week, regardless of chart movement. A record which has been on either chart for more than 20 weeks will not receive a bullet, even if it regains a position in the top 40. Records that are not in the top 40 are removed from the charts after 26 weeks.

REGGAE BIZ RESPONDS TO CHART'S DEBUT

(Continued from page 1)

chart is seen as heralding a new era for reggae music. Although Billboard is not needed in James Brown's case—and subscriptions there are still relatively few—awareness of the trade's international clout is high, and the chart is seen as adding confirmation of the genre's growth.

"It's one of the best things to happen to reggae music in 1994," says promoter Sly Dunbar, who predicts increased sales "now that record company executives can scan the chart—when the music is more visible it is more accessible." Adds Roger Leger of Grammy-nominated group Inner Circle, "Reggae is now official. The Billboard chart proves that this 'underground' music is not a fad."

Other sectors of the industry concur that the arrival of the reggae chart is a positive indicator of future pop. Leger notes that reggae is the most popular, Richard "Richie B." Burgess, "Billboard charts are a very important resource, and to see reggae on the charts is a sign of the kind of regality means that those who don't know the music might explore it, and those who make it will attract better attention. It should be commended for this, and I look forward to when the top 15 becomes the top 50 or top 100."

Billboard's February 19, 1994, Reggae Spot-

light, with a commitment from editor chief Timothy White to make it a regular feature. Leger's chart appeared again in the year-end double issue before making its bow as a bimonthly feature in the Feb. 5, 1994, issue.

So long has the wait been for commercial acknowledgement and acceptance of reggae as a valid popular music form that many doubted it would ever happen, and if it did, whether those responsible for its early success would ever reap appropriate rewards. Producer Sonia Pottinger, one of the music's pioneers (and its first female producer) says she is "happy to see it happening in my time, because Billboard is such a powerful music industry. It adds that she regrets that "so many artists and producers of yesterday were never adequately recognized nor compensated."

International reaction to Billboard's latest chart addition has, with some reservation, been as positive as the U.S. response. It is James Brown's rector of marketing for EastWest Records, says "because it is a first, having a national chart for the genre is important." However, he adds that makes the point that "as the chart goes along, I hope that it will reflect the one-stop and independently like reggae." Brown adds that he moved reggae product, and include

some of the underground dancehall acts which have not yet had mainstream exposure.

Mason's concerns are shared by Ras Records marketing director Mark Dickinson who, after agreeing that reggae is a "hot" genre, says "a good beginning," suggests that a future compilation could include airplay and "the mon-and-pop stores where most of our sales are." Dickinson says that he sees reggae as being similar to Latin music. "Billboard features two Latin charts, one based on sales, the other on airplay. Michael Ellis, associate publisher of charts for Billboard, responds, "We share the industry's desire to have more independent mon-and-pop stores report to the charts. Reggae that have a computerized inventory system which is compatible with SoundScan's computer system will be grouped as imports. Any independent stores should call SoundScan directly at 818-298-9100."

Producer Danny Browne adds his voice to those who hope that "the thousands of sales in the ethnic market will soon be reflected," but sums up the overall consensus when he says, "The latest inclusion indicates a global success of Jamaica's music as a plus for our industry... we appreciate the acknowledgement of our presence in the international market."

Records with the greatest alplay and sales gains this week. ♦ Videotape availability. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with additional million indicated by a numeral following the symbol. Catalog number is for cassette single. * Asterisk indicates catalog number is for cassette maxi-single; regular cassette single available. (C) Cassette single availability. (CD) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (D) CD maxi-single availability. © 1994, Billboard/BNP Communications

HOUSE PANEL TO HOLD HEARINGS ON GANGSTA RAP LYRICS

(Continued from page 1)

subcommittee, are the second Congress has called to investigate the subject of controversial sound recording lyrics in the last 10 years.

The purpose of the three oversight hearings, which were set to begin Feb. 11, is to investigate the "production, sale and distribution of interstate commerce of music that is alleged to contain lyrics that are violent, misogynistic, and homophobic," according to a prepared statement released Friday by Collins' House subcommittee on Commerce, Consumer Protection, and Competitiveness.

Collins says she called the hearings as a result of discontent with a number of black groups and individuals beginning last October.

"I am among many of our African-American leaders who are concerned about the message this music is sending to our already beleaguered black youth," Collins said in the statement.

She said that black women throughout the country "are infuriated by the demeaning lyrics of this music that glorify sexual harassment, sexual abuse, rape, and murder."

The hearings are not connected with any pending legislation, Collins told Billboard. "I remain steadfast in my support of the implementation of First Amendment rights," Collins' statement said.

Collins plans to have a range of opinions during the hearings.

She told Billboard, "You have to have concerns when you find young people listening to these lyrics. Most of a result of discomfort with a song. I'm of the belief they're more concerned about the beat, the cadence of the rap than the violence, but I want someone to tell me at a Congressional hearing that I can have a record of it for the U.S. government, whether or not this is the case."

Collins says she wants to be fair and objective, but she has a viewpoint both as a "black woman and as a grandmother who cares about what happens to our children."

She adds, "I think we have a responsibility as black women to at least speak out and be heard about the kinds of music our children listen

to and the kind of music that they buy."

"I don't want my grandchild to go out and start singing lyrics of violence. I don't want that to be accepted. I want her to be so sensitive to it that something tells her, 'This is not right.' She should know that."

Collins is a 20-year House veteran with home offices in Chicago and a solid reputation for addressing racial and discrimination issues head-on.

She said she is working with a 16-year-old black volunteer in her office to become acquainted with the landscape and boundaries of hip-hop music and its performers.

At the three hearings (the others are tentatively scheduled for March and April), the subcommittee will call panels of witnesses that will include record company presidents, performers, young listeners, and a wide range of professionals, authors, and authorities on black culture.

Witnesses invited to the Feb. 11 hearing included three record label officials: David Harleston, president of RAL/Def Jam Recording; Ernie Singleton, president of the black music division of MCA Records; and Cassandra Mills, president of the black music division at Giant Records.

Singleton told Billboard of the hearing that the subcommittee is focusing on the wrong problem.

"This is something that's bigger than the music industry," he says.

"Music has always reflected life, from slavery to bebop to music today. It's a reflection of the times. So many of us are removed from the [inner city] environment and have become insensitive to the issues affecting the youth there. Rap music deals with the reality of living with high unemployment, a high crime rate, and the devastating drug problem."

A staff source said that the subcommittee asked the Recording Industry Assn. of America to provide rap artists and company officials for the first hearing. At the deadline, the only confirmed performer slated to testify was EastWest artist Yo-Yo. The staffer said that other rappers "will be given ample opportunity to

speak" at the subsequent hearings.

Also invited to testify at the first hearing were Dr. C. Delores Tucker, chairwoman of the National Political Congress of Black Women, who has led anti-gangsta rap demonstrations against a number of record store chains; the Rev. Calvin O. Butts III, pastor of the Abyssinian Baptist Church, New York City; writers Joe Madison and Nelson Goheen, and music show host Don Cornelius.

A source on the subcommittee says they fully expect Senate staffers to attend the hearings.

RIAA officials spent several days last week advising those in industry executives and performers called to testify at the hearings.

No RIAA official has been asked to testify.

MONTGOMERY 'KICKIN' IT UP' AT NO. 1 SLOTT

(Continued from page 1)

SoundScan data, "Kickin' It Up" remains at No. 1 for the second week on the Top Country Albums chart, while the single, "I Swear," logs its third week at No. 1 on the Hot Country Singles and Tracks chart. The album entered The Billboard 200 at No. 3 last week.

Montgomery, who is co-headlining a tour with Reba McEntire, also picked up the trophy for favorite new country artist Feb. 7 at the American Music Awards (see page 12).

The singer says reaching No. 1 on The Billboard 200 is not only a personal triumph but a victory for the country music industry as a whole. "I incorporate late '70s and early '80s influences into our sounds."

Artists such as Faith Hill, Little Texas, Billy Dean, and the Gibson Hill Band are also part of the new breed. (See pages 15 and 16 for stories on Hill and Little Texas, respectively.)

"We're mixing those influences with the country influences we've had," Montgomery says. "People are

RAYMOND SCOTT

(Continued from page 12)

joy Collins as his featured singer. He married Collins following his divorce in 1950 from his first wife, Pearl Zimney.

In the '50s and '60s, Scott started the Audiotex and Master labels and worked as A&R director for Everest Records, all the while indulging his passion for electronic instruments.

The artist married Mita Curtis in 1967, a few years after he and Collins were divorced. In the early '70s, the Scotts moved from North Hills, N.Y., to Los Angeles, where Scott headed the electronic music research department at Motown Records, a position from which he retired in 1977. From that time until his first death a decade later, Scott remained active as a composer of experimental music and an electronic instrument maker.

Scott is survived by his first Scott; three daughters, Carolyn Makover, Deborah Studebaker, and Elizabeth Adams; a son, Stanley; and 10 grandchildren.

testify at the Collins hearing.

Congressional interest in dealing with violence in entertainment has been primed by recent hearings—and warnings of compulsory legislative remedies—to lessen the amount of violence in TV programming and in computer games.

The gangsta rap hearings were preceded by the 1984 "information" hearing called by then-Senator Albert Gore, which explored sexually explicit lyrics in rap music.

That widely publicized hearing, the subsequent efforts and publicity generated by the Parents Music Resource Center, co-founded by Gore's wife, Tipper, and a rash of record labeling bills throughout the country brought the industry to a 1985 com-

promising it ended their support, other than to admit that releasing the single far ahead of the album created just the "pent-up demand" the company intended. "I Swear" slipped to radio No. 19, nine weeks ahead of the album.

"I had calls over Christmas at home from the retail community saying, 'You are out of your mind. We could be selling this album right off the shelves.' We just hoped the single would be so strong that when we finally hit the street with the album, people would want it," says Blackburn. "That was the centerpiece of our plan."

Boostered by the company's consumer research, Atlantic initially shipped 800,000 copies of "Kickin' It Up," offering retailers advertising incentives to carry the entire inventory. "We would have bought a lot less if we didn't have that advertising commitment up front," says Al Wilson, buyer for the Strawberry chain, based in Milford, Mass. "Having that inventory helped us, because we wouldn't have been able to sell what we did if we bought it only on the strength of the last one. There's always a certain number of records you keep an eye on, and this wasn't just any one of them. But the first day's sales were phenomenal, and after the first week we said 'whow.'"

Obviously, Atlantic's strategy worked, but Blackburn is quick to point out that the music had to come first.

"All the marketing in the world won't make a bad record sell," he says. "We built off the first record and had momentum coming into the second. But John's confidence was a help in the studio, and that was a key of a record."

Although Blackburn says the company "agonized" over the marketing plan for "Kickin' It Up," he balks at

loving it, and it's showing on the charts right now. I think it means this isn't the 'Urban Cowboy' thing. This is something real."

The singer feels that he was able to show another side of himself on his sophomore album. "We made this album a little more on the rowdy side," he says.

Yet Montgomery remains primarily known for his power ballads. "I feel they need to be on my album for it to be complete. I love singing those kinds of songs, and it's a good thing I do because they're working for me."

Montgomery previously enjoyed a measure of success with two up-tempo numbers from his debut album, "Life's A Dance." The album's title song and debut single peaked at No. 4 on the Billboard Hot Country Singles and Tracks chart on Jan. 30, 1993, and "Beer And Bones," from that same record, hit No. 21. But both of Montgomery's "career" records, "I Love The Way You Love Me" and "I Swear," are big country ballads.

"I think it's sex appeal," says Fred Horton, PD at New York's WYNY. "This guy has a real sense of what makes a great ballad. If I had to compare it to something, you could look at David Gates and Bread."

By now, the overwhelming success of "I Love The Way You Love Me," Atlantic executives knew exactly what they were looking for as the song soared for Montgomery's sophomore album being in earnest. So strong was their focus that label president Rick Blackburn, Montgomery, and producer Scott Hendricks all dove at one meeting with a demo of the same song—"I Swear."

Although Blackburn says the company "agonized" over the marketing plan for "Kickin' It Up," he balks at

BUBBLING UNDER HOT 100 SINGLES

THIS WEEK LAST WEEK	ARTIST (LABEL/CONTRIBUTOR LABEL)
1 2 7	RAY MC MURDO (A&M)
2 3 3	THE NOTORIOUS B.I.G. (A&M)
3 10 3	TOYCE TO GET OVER YOU (MCA)
4 10 4	SMILE LULLABY (MCA)
5 7 4	SHOOT TO KILL (MCA)
6 6 3	COME TO MY WINDOW (MCA)
7 11 1	THE NOTORIOUS B.I.G. (A&M)
8 11 2	SMILE LULLABY (MCA)
9 1 1	SMILE LULLABY (MCA)
10 1 1	SMILE LULLABY (MCA)
11 1 1	SMILE LULLABY (MCA)
12 1 1	SMILE LULLABY (MCA)
13 1 1	SMILE LULLABY (MCA)
14 1 1	SMILE LULLABY (MCA)
15 1 1	SMILE LULLABY (MCA)
16 1 1	SMILE LULLABY (MCA)
17 1 1	SMILE LULLABY (MCA)
18 1 1	SMILE LULLABY (MCA)
19 1 1	SMILE LULLABY (MCA)
20 1 1	SMILE LULLABY (MCA)
21 1 1	SMILE LULLABY (MCA)
22 1 1	SMILE LULLABY (MCA)
23 1 1	SMILE LULLABY (MCA)
24 1 1	SMILE LULLABY (MCA)
25 1 1	SMILE LULLABY (MCA)

Billboard week-end top 25 singles under No. 100 which have not yet charted.

Birds of a feather . . .



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THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM AN NATIONAL
SAMPLE OF RETAIL STORE AND PAKS SALES REPORTS
COLLECTED, COMPILED, AND PROVIDED BY

SoundScan
RECORDING INDUSTRY ASSOCIATION

FOR WEEK ENDING
FEBRUARY 19, 1994

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	ALBUM	PEAK POSITION
1	3	2	JOHN MICHAEL MONTGOMERY	*** No. 1 *** KICKIN' IT UP 1	1
2	2	23	MARIAH CAREY	COLUMBIA 5527 (139 9615 961)	2
3	2	2	SHOOP DOGG DOGG	DEATH ROW RECORDS 5527 (139 9615 961)	3
4	1	2	ALICE IN CHAINS	SONY 54787 (139 9615 961)	4
5	9	12	R. KELLY	***GREATEST GAINER*** JIVE 41527 (139 9615 961)	5
6	7	10	SALT-N-PEPA	WEST PLATINUM 5282 (139 9615 961)	6
7	10	11	TONI BRAXTON	ATLANTIC 52554 (139 9615 961)	7
8	6	3	JOJO	ATLANTIC 52554 (139 9615 961)	8
9	5	12	TONI PETTY & THE HEARTBREAKERS	MCA 12813 (139 9617 961)	9
10	15	13	COURTNEY CRONIN	AUGUST & EVERYTHING AFTER 10	10
11	11	8	MICHAEL BOLTON	COLUMBIA 52827 (139 9615 961)	11
12	NEW	1	TORI AMOS	***HOT SHOT DEBUT*** UNDER THE PINK 12	12
13	17	16	ACE OF BASE	ATLANTIC 52554 (139 9615 961)	13
14	16	20	CELENE DION	ATLANTIC 52554 (139 9615 961)	14
15	8	6	BRANDY ADAMS	ATLANTIC 52554 (139 9615 961)	15
16	12	9	HEAT LEAF	MCA 12813 (139 9617 961)	16
17	13	4	JANET JACKSON	ATLANTIC 52554 (139 9615 961)	17
18	19	17	SOUNDTRACK	ATLANTIC 52554 (139 9615 961)	18
19	14	7	PEARL JAM	ATLANTIC 52554 (139 9615 961)	19
20	20	18	SMASHING PUMPKINS	VIRGIN 52827 (139 9615 961)	20
21	18	14	ZZ TOP	ATLANTIC 52554 (139 9615 961)	21
22	21	17	VARIOUS ARTISTS	COMMON THREAD: THE SONGS OF THE EAGLES 3	22
23	22	15	AFROSMITH	GET A GRIP 1	23
24	24	22	SOUNDTRACK	ATLANTIC 52554 (139 9615 961)	24
25	25	19	10,000 MANIC	ATLANTIC 52554 (139 9615 961)	25
26	26	21	TEVIN CAMPBELL	ATLANTIC 52554 (139 9615 961)	26
27	27	24	ICE CUBE	ATLANTIC 52554 (139 9615 961)	27
28	28	27	STONE TEMPLE PILOTS	ATLANTIC 52554 (139 9615 961)	28
29	29	27	THE CRANBERRIES	EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE? 18	29
30	30	23	XSCAPE	ATLANTIC 52554 (139 9615 961)	30
31	31	34	FRANK SINATRA	CAPITOL 52827 (139 9615 961)	31
32	32	28	BILLY JOEL	COLUMBIA 52827 (139 9615 961)	32
33	33	25	GUN BLOSSOMS	ATLANTIC 52554 (139 9615 961)	33
34	34	29	NIRVANA	ATLANTIC 52554 (139 9615 961)	34
35	35	33	SOUNDTRACK	ATLANTIC 52554 (139 9615 961)	35
36	36	33	US5	ATLANTIC 52554 (139 9615 961)	36
37	37	35	GARTH BROOKS	ATLANTIC 52554 (139 9615 961)	37
38	38	35	DOMINO	ATLANTIC 52554 (139 9615 961)	38
39	39	33	THE BREEDERS	ATLANTIC 52554 (139 9615 961)	39
40	40	34	KENNY G	ATLANTIC 52554 (139 9615 961)	40
41	41	36	ALAN JACKSON	ATLANTIC 52554 (139 9615 961)	41
42	42	40	ALAN JACKSON	ATLANTIC 52554 (139 9615 961)	42
43	43	38	ROD STEWART	ATLANTIC 52554 (139 9615 961)	43
44	44	38	RAGE AGAINST THE MACHINE	ATLANTIC 52554 (139 9615 961)	44
45	45	44	PEARL JAM	ATLANTIC 52554 (139 9615 961)	45
46	46	44	CRASH TEST DUMMIES	ATLANTIC 52554 (139 9615 961)	46
47	47	44	EASY-E	ATLANTIC 52554 (139 9615 961)	47
48	48	44	BARBAREE	ATLANTIC 52554 (139 9615 961)	48
49	49	44	GUNS N' ROSES	ATLANTIC 52554 (139 9615 961)	49
50	50	44	SHAKILLE O'NEAL	ATLANTIC 52554 (139 9615 961)	50
51	51	44	BLINO MELON	ATLANTIC 52554 (139 9615 961)	51
52	52	44	VINCE GILL	ATLANTIC 52554 (139 9615 961)	52
53	53	44	TOO SHORT	ATLANTIC 52554 (139 9615 961)	53
54	54	44	ELTON JOHN	ATLANTIC 52554 (139 9615 961)	54

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	ALBUM	PEAK POSITION
55	55	72	CANDELOX	ATLANTIC 52554 (139 9615 961)	55
56	56	50	GEORGE STRAIT	ATLANTIC 52554 (139 9615 961)	56
57	57	58	BARNET'S FAVORITES VOL. 1	ATLANTIC 52554 (139 9615 961)	57
58	58	72	THE PIANO	ATLANTIC 52554 (139 9615 961)	58
59	59	42	PHIL COLLINS	ATLANTIC 52554 (139 9615 961)	59
60	60	45	CYPRESS HILL	ATLANTIC 52554 (139 9615 961)	60
61	61	45	METALLICA	ATLANTIC 52554 (139 9615 961)	61
62	62	75	TONY! TONI TONÉ!	ATLANTIC 52554 (139 9615 961)	62
63	63	75	QUEEN LATIFAH	ATLANTIC 52554 (139 9615 961)	63
64	64	75	MARY-CHAPIN CARPENTER	ATLANTIC 52554 (139 9615 961)	64
65	65	67	BROOKS & DUNN	ATLANTIC 52554 (139 9615 961)	65
66	66	62	CLAY WALKER	ATLANTIC 52554 (139 9615 961)	66
67	67	64	TOOL	ATLANTIC 52554 (139 9615 961)	67
68	68	64	WHITE ZOMBIE	ATLANTIC 52554 (139 9615 961)	68
69	69	64	CRACKER	ATLANTIC 52554 (139 9615 961)	69
70	70	64	VARIOUS ARTISTS	ATLANTIC 52554 (139 9615 961)	70
71	71	64	A TRIBE CALLED QUEEN	ATLANTIC 52554 (139 9615 961)	71
72	72	64	LITTLE TEXAS	ATLANTIC 52554 (139 9615 961)	72
73	73	64	WU-TANG CLAN	ATLANTIC 52554 (139 9615 961)	73
74	74	64	NKOTB	ATLANTIC 52554 (139 9615 961)	74
75	75	64	DWIGHT YOAKAM	ATLANTIC 52554 (139 9615 961)	75
76	76	64	COLLIN RAYE	ATLANTIC 52554 (139 9615 961)	76
77	77	64	JOE JOFFIE	ATLANTIC 52554 (139 9615 961)	77
78	78	64	FREDIE JACKSON	ATLANTIC 52554 (139 9615 961)	78
79	79	64	SWAY	ATLANTIC 52554 (139 9615 961)	79
80	80	64	DR. DRE	ATLANTIC 52554 (139 9615 961)	80
81	81	64	WYNNONA	ATLANTIC 52554 (139 9615 961)	81
82	82	64	ENIGMA	ATLANTIC 52554 (139 9615 961)	82
83	83	64	CONFEDERATE RAILROAD	ATLANTIC 52554 (139 9615 961)	83
84	84	64	DEEP FOREST	ATLANTIC 52554 (139 9615 961)	84
85	85	64	CLINT BLACK	ATLANTIC 52554 (139 9615 961)	85
86	86	64	AARON NEVILLE	ATLANTIC 52554 (139 9615 961)	86
87	87	64	STING	ATLANTIC 52554 (139 9615 961)	87
88	88	64	ERIC CLAPTON	ATLANTIC 52554 (139 9615 961)	88
89	89	64	COLOR ME BADO	ATLANTIC 52554 (139 9615 961)	89
90	90	64	JAMES WHEATON	ATLANTIC 52554 (139 9615 961)	90
91	91	64	CE C PENNISON	ATLANTIC 52554 (139 9615 961)	91
92	92	64	MELISSA ETHERIDGE	ATLANTIC 52554 (139 9615 961)	92
93	93	64	UB40	ATLANTIC 52554 (139 9615 961)	93
94	94	64	ORIGINAL LONDON CAST	ATLANTIC 52554 (139 9615 961)	94
95	95	64	GEORGE STRAIT	ATLANTIC 52554 (139 9615 961)	95
96	96	64	ZAPP & ROGER	ATLANTIC 52554 (139 9615 961)	96
97	97	64	BOY HOWDY	ATLANTIC 52554 (139 9615 961)	97
98	98	64	LAGUNA	ATLANTIC 52554 (139 9615 961)	98
99	99	64	WHOMP!	ATLANTIC 52554 (139 9615 961)	99
100	100	64	8 SECONDS	ATLANTIC 52554 (139 9615 961)	100
101	101	64	FROM THE MINT FACTORY	ATLANTIC 52554 (139 9615 961)	101
102	102	64	TEEN	ATLANTIC 52554 (139 9615 961)	102
103	103	64	INTERPARTS	ATLANTIC 52554 (139 9615 961)	103
104	104	64	FEAR	ATLANTIC 52554 (139 9615 961)	104
105	105	64	ORIT	ATLANTIC 52554 (139 9615 961)	105

Albums with the greatest sales gain this week. *Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. *ARIA certification for sales of 1 million units, with multiplatinum sales indicated by a numeral following the symbol. *Asterisk indicates LP is available. Most top three, and CD prices and RIAA and ARIA labels, are suggested lists. Top three marked (L) and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage gain. Heatseeker Impact shows artists removed from Heatseekers this week. ** indicates past or present Heatseeker title. © 1994, Billboard/RIAA Communications, and SoundScan, Inc.



**IMAGINE WHAT THE ENTERTAINMENT INDUSTRY COULD SAVE
IF IT WORKED THIS HARD TO RECYCLE ITS PACKAGING.**

Introducing BASF EcoShuttle™ reusable packaging system for audio and video tape.

The entertainment industry is well-known for supporting social and environmental causes. But to truly make an impact on the environment, the industry only needs to look as far as its own backyard.

Each year, the entertainment industry produces tons of waste when packing material that's used to ship audio and video duplicating tape is thrown out. The enormity of this problem prompted BASF to spend \$3 million over the last three years in the development of an alternative packaging solution.

BASF EcoShuttle is the first environmentally responsible packaging system for audio and video tape pancakes.



EcoShuttle components are made of recyclable material and are reused within their individual life cycles.

All components are made of reusable and recyclable material. Everything, from the empty holders, to the core supports, ribs and liners, is returned to BASF. Duplicators simply collect and stack the components, BASF takes care of the rest, including picking up the used shuttles and components.

The environment isn't all EcoShuttle protects. Its thick ridge, double-wall construction protects our tapes from shock, moisture, dust and temperature fluctuations.

If you're concerned about the environment, ask your label or audio to specify BASF audio or video tape in BASF EcoShuttle, or call 1-800-925-4350 (in Canada, 1-800-861-8273). For an industry with so much experience saving things, this should be easy.

DEMAND IT.



BASF

[illegible]

TOP ALBUMS A-Z (LISTED BY ARTISTS)

[illegible]

Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 156 top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by percentage of airplay are compiled by monitoring several times of airplay with Airplay Release Chart. The data is based on the Hot 100 Singles chart.

WEEK LAST LAST	WEEK LAST LAST	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)	WEEK LAST LAST	WEEK LAST LAST	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
1	2	BREATHIE AGAIN (SONY BROS./ARISTA) (Last of its kind)	30	40	DAUGHTER LITTLE JIM (EPC)
2	1	HEAD MICHAEL (COLUMBIA)	39	49	BLIND P. GORDO LITTLE JIM (EPC)
3	7	THE SIGN JAY-Z (RCA/ARISTA)	40	47	ROCK AND ROLL DREAMS COME TRUE LITTLE JIM (EPC)
4	11	THE POWER OF LOVE KATY K (JIVE)	41	45	WILL YOU BE THERE LITTLE JIM (EPC)
5	13	ALL FOR LOVE KATY K (JIVE)	42	43	GETTY JAM JAY-Z (RCA/ARISTA)
6	14	PLEASE FORDON BRIAN BRADY (RCA)	44	38	WHAT IS LOVE BRIAN BRADY (RCA)
7	12	WITHOUT YOU JAY-Z (RCA/ARISTA)	45	36	MIR. VAIN JAY-Z (RCA/ARISTA)
8	16	BECAUSE THE NIGHT JAY-Z (RCA/ARISTA)	46	52	MR. JONES JAY-Z (RCA/ARISTA)
9	15	WHYTA MAN JAY-Z (RCA/ARISTA)	47	46	ALL ABOUT SOUL JAY-Z (RCA/ARISTA)
10	18	BECAUSE OF YOU JAY-Z (RCA/ARISTA)	48	51	KEEP YA HEAD UP JAY-Z (RCA/ARISTA)
11	9	SAY (I LOVE YOU) ... BUT I LIE MICHAEL (COLUMBIA)	49	53	SEVEN HUNDRED DOTS MICHAEL (COLUMBIA)
12	17	SO MUCH IN LOVE MICHAEL (COLUMBIA)	50	54	IT'S BEING LONELY MICHAEL (COLUMBIA)
13	10	AGAIN JAY-Z (RCA/ARISTA)	51	55	GOODY GOODY LITTLE JIM (EPC)
14	19	THIS IS THE WAY WE LIVE JAY-Z (RCA/ARISTA)	52	56	MYSTIC IN THE NIGHT JAY-Z (RCA/ARISTA)
15	20	CAN WE TALK JAY-Z (RCA/ARISTA)	53	57	STREETS OF PHILADELPHIA JAY-Z (RCA/ARISTA)
16	21	STAY JAY-Z (RCA/ARISTA)	54	58	HAPPY JANE'S LAST DANCE JAY-Z (RCA/ARISTA)
17	22	FOUND OUT ABOUT YOU JAY-Z (RCA/ARISTA)	55	59	CANNONBALL JAY-Z (RCA/ARISTA)
18	23	ALL THAT SHE WANTS JAY-Z (RCA/ARISTA)	56	60	ALL APOLYDIES JAY-Z (RCA/ARISTA)
19	24	UNDERSTANDING JAY-Z (RCA/ARISTA)	57	61	MEMOIR JAY-Z (RCA/ARISTA)
20	25	NEVER KEEPING SECRETS JAY-Z (RCA/ARISTA)	58	62	WILD WORLD JAY-Z (RCA/ARISTA)
21	26	EVERYBODY JAY-Z (RCA/ARISTA)	59	63	WHAT'S MY NAME? JAY-Z (RCA/ARISTA)
22	27	AMAZING JAY-Z (RCA/ARISTA)	60	64	LOVE JAY-Z (RCA/ARISTA)
23	28	CANTALOUPE (FLIP FANTASIA) JAY-Z (RCA/ARISTA)	61	65	WILD WORLD JAY-Z (RCA/ARISTA)
24	29	FLY (YOUR HEAD ON MY PILLOW) JAY-Z (RCA/ARISTA)	62	66	WILD WORLD JAY-Z (RCA/ARISTA)
25	30	OFF FOR YOU JAY-Z (RCA/ARISTA)	63	67	WILD WORLD JAY-Z (RCA/ARISTA)
26	31	JERSE JAY-Z (RCA/ARISTA)	64	68	WILD WORLD JAY-Z (RCA/ARISTA)
27	32	GROOVE THANG JAY-Z (RCA/ARISTA)	65	69	WILD WORLD JAY-Z (RCA/ARISTA)
28	33	HAVING A PARTY JAY-Z (RCA/ARISTA)	66	70	WILD WORLD JAY-Z (RCA/ARISTA)
29	34	DREAMLOVE JAY-Z (RCA/ARISTA)	67	71	WILD WORLD JAY-Z (RCA/ARISTA)
30	35	BEACHMAN JAY-Z (RCA/ARISTA)	68	72	WILD WORLD JAY-Z (RCA/ARISTA)
31	36	I'M IN THE MOOD JAY-Z (RCA/ARISTA)	69	73	WILD WORLD JAY-Z (RCA/ARISTA)
32	37	QUEEN OF THE NIGHT JAY-Z (RCA/ARISTA)	70	74	WILD WORLD JAY-Z (RCA/ARISTA)
33	38	WILLY JAY-Z (RCA/ARISTA)	71	75	WILD WORLD JAY-Z (RCA/ARISTA)

Tracks moving up the chart: Airplay gains. © 1994, Billboard/SP Communications.

NOT 100 RECURRENCE AIRPLAY

1	3	THE POWER OF LOVE KATY K (JIVE)
2	2	TWO PRINCES SPIN (DGC/EPIC)
3	4	NO RAIN BLOND (CAPITOL)
4	5	HEY, JALOUSY JAY-Z (RCA/ARISTA)
5	6	HEY, MR. J. JAY-Z (RCA/ARISTA)
6	7	I DO ANYTHING FOR LOVE JAY-Z (RCA/ARISTA)
7	8	BURNING STAR JAY-Z (RCA/ARISTA)
8	9	THAT'S THE WAY LOVE GOES JAY-Z (RCA/ARISTA)
9	10	ANYTHING BUT LOVE SONGS JAY-Z (RCA/ARISTA)
10	11	CANT HELP FALLING IN LOVE JAY-Z (RCA/ARISTA)
11	12	JUST KIDNAP IT JAY-Z (RCA/ARISTA)
12	13	WE'VE GOT THE POWER JAY-Z (RCA/ARISTA)
13	14	WE'VE GOT THE POWER JAY-Z (RCA/ARISTA)
14	15	WE'VE GOT THE POWER JAY-Z (RCA/ARISTA)
15	16	WE'VE GOT THE POWER JAY-Z (RCA/ARISTA)
16	17	WE'VE GOT THE POWER JAY-Z (RCA/ARISTA)
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96	97	WE'VE GOT THE POWER JAY-Z (RCA/ARISTA)
97	98	WE'VE GOT THE POWER JAY-Z (RCA/ARISTA)
98	99	WE'VE GOT THE POWER JAY-Z (RCA/ARISTA)
99	100	WE'VE GOT THE POWER JAY-Z (RCA/ARISTA)

1	2	AGAIN (Black Box, BMG/Polysound Music, Inc.)
2	3	AGAIN (Black Box, BMG/Polysound Music, Inc.)
3	4	ALL ABOUT SOUL (Impulse, ASCAP/Polysound Music, Inc.)
4	5	ALL FOR LOVE (A&M, ASCAP/Warner Bros.)
5	6	ALL ABOUT SOUL (Impulse, ASCAP/Polysound Music, Inc.)
6	7	ALL ABOUT SOUL (Impulse, ASCAP/Polysound Music, Inc.)
7	8	ALL ABOUT SOUL (Impulse, ASCAP/Polysound Music, Inc.)
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75	76	ALL ABOUT SOUL (Impulse, ASCAP/Polysound Music, Inc.)
76	77	ALL ABOUT SOUL (Impulse, ASCAP/Polysound Music, Inc.)
77	78	ALL ABOUT SOUL (Impulse, ASCAP/Polysound Music, Inc.)
78	79	ALL ABOUT SOUL (Impulse, ASCAP/Polysound Music, Inc.)
79	80	ALL ABOUT SOUL (Impulse, ASCAP/Polysound Music, Inc.)
80	81	ALL ABOUT SOUL (Impulse, ASCAP/Polysound Music, Inc.)
81	82	ALL ABOUT SOUL (Impulse, ASCAP/Polysound Music, Inc.)
82	83	ALL ABOUT SOUL (Impulse, ASCAP/Polysound Music, Inc.)
83	84	ALL ABOUT SOUL (Impulse, ASCAP/Polysound Music, Inc.)
84	85	ALL ABOUT SOUL (Impulse, ASCAP/Polysound Music, Inc.)
85	86	ALL ABOUT SOUL (Impulse, ASCAP/Polysound Music, Inc.)
86	87	ALL ABOUT SOUL (Impulse, ASCAP/Polysound Music, Inc.)
87	88	ALL ABOUT SOUL (Impulse, ASCAP/Polysound Music, Inc.)
88	89	ALL ABOUT SOUL (Impulse, ASCAP/Polysound Music, Inc.)
89	90	ALL ABOUT SOUL (Impulse, ASCAP/Polysound Music, Inc.)
90	91	ALL ABOUT SOUL (Impulse, ASCAP/Polysound Music, Inc.)
91	92	ALL ABOUT SOUL (Impulse, ASCAP/Polysound Music, Inc.)
92	93	ALL ABOUT SOUL (Impulse, ASCAP/Polysound Music, Inc.)
93	94	ALL ABOUT SOUL (Impulse, ASCAP/Polysound Music, Inc.)
94	95	ALL ABOUT SOUL (Impulse, ASCAP/Polysound Music, Inc.)
95	96	ALL ABOUT SOUL (Impulse, ASCAP/Polysound Music, Inc.)
96	97	ALL ABOUT SOUL (Impulse, ASCAP/Polysound Music, Inc.)
97	98	ALL ABOUT SOUL (Impulse, ASCAP/Polysound Music, Inc.)
98	99	ALL ABOUT SOUL (Impulse, ASCAP/Polysound Music, Inc.)
99	100	ALL ABOUT SOUL (Impulse, ASCAP/Polysound Music, Inc.)

RETAIL WEIGHTS COSTS OF HEALTH-CARE REFORM

(Continued from page 1)

sents small businesses.

During the past two weeks, those organizations have been joined by a number of business groups, including the Business Roundtable, in protesting the Clinton plan; these groups argue that the cost of the plan would have an adverse impact on the economy. Neither the National Association of Recording Merchandisers nor the Video Software Dealers Assn. has taken an official stand on the issue.

The Clinton plan tries to achieve universal coverage with its mandate that employers pay 80% of the cost, workers pay 20%, for a standard package of benefits for all employees, including part-timers. The coverage would be purchased through regional alliances.

Companies would be in charge of collecting employee contributions and handing them over, along with their own portions, to the appropriate alliances. Company contributions would be capped at 2% of payroll.

For independent music and video retailers, many of which do not provide health insurance for their employees, the Clinton plan would add significant costs. According to one source, two-thirds of U.S. companies with 50 or fewer employees do not provide health care for their employees.

For chains, the Clinton plan not only would increase their insurance costs, but likely would force a cutback in employees.

Under the Clinton plan, employers would have to cover all part-time employees working more than 10 hours a week on a pro-rated basis, based on a 40-hour work week. Under the plan, working 20 hours a week, an employer would have to pay two-thirds of the mandated 80% insurance costs.

According to a study by Lewin-

VHI Inc., by 1998 the Clinton plan would require American companies to pay \$29.8 billion more than they pay now. Of that amount, the study estimates, the retail industry would pay \$17.1 billion.

A story in the Feb. 9 Wall Street Journal counts the retail industry among the losers under the Clinton health-care plan, citing a projection by two Brookings Institute economists that the retail industry would see its per-employee cost rise from \$788 to \$2,091.

In published reports, Troy, Michigan-based Knorr said it would have to pay \$300 million by 2000 or an additional \$5 million, to \$8.3 million. Musicland currently has 12,781 employees, about 5,473 of whom work part-time. During the Christmas selling season that number swells to 20,000 employees, most of whom would have to be covered according to the Clinton plan.

Since Musicland has a work force larger than \$5,000, it will have the option of setting up its own plan instead of having its employees join regional alliances. The company would have to pay an 80% premium for all employees, but the total cost might be lower, depending on what kind of deal it can work out with health-care plans in its area.

Paul Cardinal, general counsel at Albany, N.Y.-based Trans World Music Corp., says, "By expanding the health-care plan, we'll have to cover, our costs will definitely increase. ... The government is going to force us to pay for it."

And by requiring employers to pick up 80% of health-care costs, that will increase our costs dramatically."

Trans World Music, a 4,500 worker of whom about 2,000 are full-time and are covered by Trans World's current health insurance plan.

While there is great concern among retail executives about how the health-care debate will wind up, most agree with Jack Rogers, executive VP/COO at North Canton, Ohio-based World's Music, who says, "The problem we have is that the proposals that Clinton has made so far are so preliminary [that] they probably aren't going to be close to what the final health-care bill will look like. Obviously, we are fearful that it will impact us significantly, but it is just too soon to tell."

If wider coverage is mandated by the government, Spec's Music personnel manager Patty Walker speculates, "It might mean rethinking our model of retail in part-time and what is full-time."

Miami-based Spec's employs 850 people, of whom 45%-50% work at least 20 hours a week and are considered full-time.

Most retail executives predict that if they have to pay health-care premiums for part-timers, they will be forced to reduce their workforces. Students would be most heavily hit, because they make up a large portion of the retail work force.

Michael Goldwasser, VP at Starship Music in Norcross, Ga., says stores may have to go with fewer employees working more hours if the small business options are not raised prices or lower costs. Since competition in music retail precludes price hikes, retailers will be forced to cut back on staff, says Goldwasser. "The Clinton plan provides subsidies to businesses if they cannot pay the premiums, but, citing recent reports about the administration's estimated costs of health reform, Weidman says, 'There's no assurance the subsidies will be there.'"

Other health-care plans circulating in Congress have plus and minus.

WARNER BROS./CAPRICORN VENTURE ENDS

(Continued from page 10)

based Capricorn is in negotiations for a new deal, with finalization of an agreement possible within two weeks. Sources said that Walden has been talked with unspecified major labels on both counts.

It is unclear at this point whether a future arrangement would be a distribution deal or a joint venture such as Southern's label deal with Jive. The subsequent demands on employees forced to work weekends and evenings could affect the quality of employees a store can attract.

Musicland's Eustiger argues that a Warner Bros. which is not a

cutback in part-time workers could dramatically impair service.

Eustiger also notes that the Clinton plan would force a single rate for all covered employees. Most insurance plans have lower premiums for younger participants. This benefits retailers that hire young people.

DATA COLLECTION HEADACHE

The Clinton plan also requires a complex system of data collection, reporting and processing that will burden employers, like large chains, in multiple states. Since states are permitted to have more than one regional alliance, a company that operates in 40 states will have to accumulate and report member coverage data, calculate and transmit individual regional alliance premiums, prorate those premiums, and collect employees' shares of premiums for as many as 100 regional alliances each month.

While big chains like Musicland and Walmart, Trans World, and Spec's may be hurt by health-care reform, some observers fear that it is the smaller businesses that will feel the greatest pain.

Jim Weidman, spokesman for the National Federation of Independent Business, says, "There's a lot that's good about the Clinton plan. There's also a lot that's bad with the administration's plan. Especially for small retailers."

The lobbyists says the companies that will be most affected are "labor-intensive, low-wage businesses" such as mom-and-pop music retailers.

Faced with that rise in expenses, the small business options are to raise prices or lower costs. Since competition in music retail precludes price hikes, retailers will be forced to cut back on staff, says Goldwasser.

The Clinton plan provides subsidies to businesses if they cannot pay the premiums, but, citing recent reports about the administration's estimated costs of health reform, Weidman says, "There's no assurance the subsidies will be there."

Other health-care plans circulating in Congress have plus and minus.

uses, observers say. The Cooper-Breux Mandate Competition plan appears to be picking up the most support, particularly in the retail sector.

That plan does not mandate universal coverage or that employers pay for coverage. As one observer puts it, "What the Clinton plan wants to do is engage in market reform—hold down escalating costs."

The plan tries to ensure that more people are covered by forcing companies with fewer than 100 employees to join "accountable health plans" similar to those envisioned by the Clinton plan. Companies with more than 100 employees would provide health-care coverage similar to the way they do now.

Steven A. Pfister, VP of political affairs for Washington, D.C.-based National Retail Federation, says his organization applauds the Cooper-Breux plan but has stopped short of formally endorsing it.

In general, he says, the other health-care plans look more favorable than Clinton's. Each covers similar aspects in different variations. He adds, "The three other major plans, according to an article in the Boston Globe, are the Single Payer Plan, the Clinton plan, and the House Republican Plan. The Clinton plan is the only one that requires employer contributions."

Under the Clinton plan, Pfister says, "The retail industry is facing escalating costs; reforms must be achieved, but we are concerned that Congress not act expeditiously, adversely impacting the economy, the retail industry, and causing the loss of jobs."

At Musicland, Eustiger says that while his company would like to arrange a good health package, "we'd like to see more in the way of universal coverage. A lot of people aren't covered and they should be. ... But we are opposed to mandating employers."

Assistance in preparing this story was provided by Bill Holland in Washington, D.C.

ISRG PROSECUTORS APPEAL RULING

(Continued from page 12)

Circuit Court of Appeals. He says a ruling is possible by the fall.

Of Di Rocco, whose testimony directly addresses the felony counts against Ingrao and the others, Pitt says, "He's definitely a critical witness." (Idemans) basically cut him right out of the case."

If Idemans's ruling stands, it will be a blow to the government's case, but Pitt says, "If the ruling's against us, I'm still going ahead with the case."

The case would proceed without Ingrao, whose conduct in Ingrao's original trial was savaged by Idemans from the bench and criticized by the 9th Circuit even as it reinstated

charges in 1992 (Billboard, Sept. 12, 1993). Lynch reportedly is the subject of an internal Justice Department investigation regarding his conduct in the trial.

Idemans says, "With all the hullabaloo, we thought [Lynch's involvement] wouldn't be in the best interests of the case, especially with Judge Idemans and his friends about Mr. Lynch ... [But Lynch's] departure isn't my judgment he did anything wrong."

Pitt says Lynch "voluntarily got off the case," and adds, "No one said him to go."

Lynch could not be reached for comment by press time.

broad experience in the music industry—having started out as a recording artist himself." Wells added that "since joining Hollywood Records and its parent, [Pfeifer] has been instrumental in helping leading Hollywood Records to a strong position in the industry."

On the appointment of Pfeifer puts an end to months of speculation about who would take the helm at Hollywood. Reported candidates for the job included Warner Bros. Entertainment chairman Mo Ostin, former Capitol president/CEO Lela Milgram, and former Virgin Records America co-chairman Jeff Ayeroff and Jordan Harris.

BOB PFEIFER TAKES REINS AT HOLLYWOOD

(Continued from page 6)

Pfeifer says he sees the label "staying primarily in rock, heavy metal, and alternative."

Although the label has not signed a new deal in six months, Pfeifer says Hollywood now plans to sign new talent. "We will build an aggressive artist-oriented company, and whatever it takes to get it going."

In the past six months, several staffers have left the label's A&R department, which now includes VP of A&R, who joined Warner Bros. last year, along with Pfeifer (Billboard, Aug. 14, 1993).

In a statement, Walsh Dierich chief executive officer, (Pfeifer) is a seasoned executive with solid and

BUDGET LINES GAIN STATUTE FOR CLASSICAL LABELS

(Continued from page 1)

launched last summer by Indianapolis conductor Alexander Rahbari, sealed deals for 22 distributors worldwide at the show, while Klaus Heymann, owner of NHH/Naxos, confirmed that his company had seen a 42% sales increase in the last year.

Yet as the market booms, it is apparent that the problems of the recording and marketing popular catalogs apply to the classical world, too. Many involved in the budget classical market are crying foul over recording standards, improper licensing, false nomenclature, and even outright piracy.

At the show, the mid-price and budget markets suggest that together they represent approximately 50%

of the classical market, leaving the rest to full price.

Majors like Polygram have ignored it at their peril. Last year, after being consistently battered at the low-price end of the market by big players Naxos and LaserLight, Polygram finally launched its own budget label, Telos.

In 1994, Sony Classical plans to expand its existing "Essential Classics" line with a new set of titles under the "Waiting" banner. These, as well as any additions to the "Essential Classics," will be major-name recordings that may be 15-20 years old, remastered, and priced at \$19.95, with 20-bit master recording system. In March, the company also is planning

a worldwide rollout of 23 superbudget titles, most of which were digitally recorded in Russia, according to John Geurts, marketing manager for Sony Classical U.K.

EMI Classics has had its low-price "Classics For Pleasure" series available in Europe for about three decades, and at \$39 per disc, it's the only classical label in the U.S. against the Naxos price of 4.99 pounds (\$7.48), the label has maintained a significant presence in the market. Last year, the U.S. division, the company launched its Encore label, which has reached sales of almost 1 million units, says Dick Klimbie, VP international marketing for EMI Classics. The company plans to expand its presence in U.S. and Europe markets this year, says Klimbie, but has no plans to bring its older recordings to lower price points.

Meanwhile, Decca, a label run by musicians, also is bidding for a slice of the pie. Decca's initial range has 45 titles, selling at upwards of \$75.00. According to John Field, international promotions manager, the label has sold 350,000 units in its launch and is now reaching 800,000 units annually within three years.

Belart began in Germany in May 1993, and in September it may launch in the U.K. and elsewhere in Europe. By the end of 1993 it had produced "above expectations," according to Anneliese Canon, product manager, Belart/Karusell U.K., with 300,000 total units sold among 70 titles at recommended retail prices of 4.99 pounds on CD and 3.99 pounds (\$5.38) on cassette. Sales were three times the related retail prices in various chains of super- and hypermarkets, many of which had never stocked classical CDs before.

The label has been involved in a dispute from the three Polygram labels, Decca, Deutsche Grammophon, and Philips. Popular classics are performed by major artists, including Georg Solti, Luciano Pavarotti, and the pianist Radu Lupu, although most are sold on the repertoire, such as recordings of Beethoven's Piano Sonatas, Franz Schubert's Concertos, or the works of Russian masters.

Heymann says his Naxos label sold

a total of 7.5 million units worldwide in 1993 in its catalog of 600 new recordings. Sales in 1993 were in the region of \$40 million, he says.

Naxos releases 150 new titles each year, deleting only when it produces a better recording of the same work, the company says.

Founded by Dr. Winfried Ammel, LaserLight has made significant inroads into the American budget market by licensing pop and classical catalog material. This expanded into new recordings of classical Jürgen Möll, managing director of Delta, LaserLight's owners, claims sales of 10 million classical CDs in the U.S. In 1993, a remarkable growth since its first-year sales of 100,000 units in 1988. The company also has a major presence in Europe, particularly in the home countries of Germany.

LaserLight and Naxos operate against the background of superbudget lines. Whereas the two labels sell their titles at retail prices of \$5.99 for CDs and \$4.99 for tapes, there are a number of labels operating at the \$3.99 price point.

This level is dominated by a wide range of labels, generally European, that boast impressive unit sales. Source says CD Gallery sold 1 million units in the Netherlands last year through one supermarket chain.

There are a number of different superbudget labels owned by the German CD manufacturer Pils, which also operates the Pils and Vienna Masters labels. Financial difficulties at the company reportedly have led to cut-price dumping of its classical CDs in the European market.

Another company involved in budget sales is the U.K.-based Tring International. Since last year's MIDEM, Tring has been involved in a dispute with EMI over the use of the recording of Bizet's "Carmen" conducted by Thomas Schippers, according to Charles Roddy, director of contracts and business affairs, EMI Classics.

Meanwhile, Tring is moving energetically into the superbudget area with new recordings. It has made a widely publicized deal with the Royal Philharmonic Orchestra for a series of 60 recordings of popular repertoire for release at the 3.99 pounds retail price level. The investment in the deal, \$2.25 million and will be the flagship of Tring's classical operation.

The legal problems encountered by Tring are not atypical of the superbudget pits involved in the budget sector. IFFT and the British Phonographic

Industry are building dossiers of recordings by companies they say are guilty of misrepresentation or outright piracy.

Margot Langford, IFFT's legal adviser on anti-piracy, acknowledges, "It is getting really blatant," and welcomes information from companies with a view to cleaning up the situation.

Allison Wenham, the BPI Council member who also chairs the organization's classical subcommittee, says, "Classical piracy has never been so bad—investigation is so difficult because there are so many recordings of established classics that we have become almost overwhelmed."

Beyond outright piracy, there are three main categories of misuse: Analog recordings are sold marked as DDD, with the names of original performers changed to hide the recordings' ages; the names of the performers have been changed on some to give the impression that they are from Western rather than Eastern Europe; dates after the "P" mark, indicating the date of the producer's copyright, are altered to make the recordings appear recent.

The licensing maze is so complex that even the majors have, from time to time, licensed recordings for budget programs, only to find that they were never cleared. For example, Sony Classical's budget label, Digital Masterworks, mistakenly included recordings of the South West German Radio Symphony Orchestra that were described as DDD even though they were made in the 1960s. These titles—launched in continental Europe—have now been withdrawn.

However, there are still dozens of outstanding lawsuits in Europe over classical licenses. Many of the original recordings were licensed from companies controlled by Alfred Scholz, an Austrian producer/conductor actively involved in the budget scene. Many of the recordings were bought in 1992 by Pils Classics, a company controlled by Wilhelm Mittrich. Sources say that, as a result of the bankruptcy of its parent company, the Phonotonic Group, Pils Classics has been sold to an unknown buyer. Executives at the company could not be reached by press last week. The investment in the legal action against Pils, allegedly for breach of sub-licensing clauses.

Nicolas Soames is editor of *Gramophone's* trade publication, *Classical News*.

BETWEEN THE BILLS

by Geoff Mayfield

BIG BAD JOHN: If John Michael Montgomery's bow at No. 3 on The Billboard 200 turned your head last week, then his jump to No. 1 in this issue will really make you flip (see story, page 1). The country sophomore actually had a stronger run at record stores his first week out, but his second-week numbers at venues serviced by rackjobbers are large enough to give his new album, "Kick," a 1-15 sales spike. He's on the chart-topping stand—standing above 108,000 units—is admittedly soft for a No. 1 album, but it is the 11th higher than the tally that held Mariah Carey at No. 1 in the Feb. 5 issue.

LABEL MATE: Just as Montgomery's first album steadily built a following that has been made famous by his new title's splash, another Atlantic artist, singer/songwriter Tobias Amis, likewise developed a fan base with his 1992 set "Little Earthquakes." That title—not her first album, just the first most consumers were aware of—hit U.S. stores in February 1992, but it didn't enter Billboard's Heatseekers chart until the end of the following month and didn't reach The Billboard 200 until the April 4, 1992 issue. "Little Earthquakes" eventually peaked at No. 54. Her new album, "Under The Pink," bolstered by an opening-week stop on NBC's "Today," earns the Hot Shot Debut at No. 12. A Feb. 11 "Tonight Show With Jay Leno" appearance could help her climb next week.

UNIT VOLUME: On The Billboard 200 rises by 6%, but next week's charts, which will feature a battle between Cupid and Old Man Winter, are difficult to predict. The Feb. 7 telecast of the American Music Awards and gift-shopping the week before Valentine's Day are factors that generally lead to handsome sales increases, but a renewed assault of winter storms that pelted the Northeast, Midwest, and Middle Atlantic markets Feb. 8 will most assuredly dampen business.

PROSPECTS: A plus factor next week will be the bow of the second album by Enigma. Three years ago, you had never heard of this new-age-ish act, but after debuting on The Billboard 200 in February 1991, its albums quickly soared to No. 6. It has now logged 156 chart weeks (No. 84). Based on early reports from retailers, Enigma likely will debut with the new Richard Marx album to win next week's Hot Shot Debut... Two hot R&B acts, R. Kelly (9-5) and Salt-N-Pepa (7-6), continue to play strong on The Billboard 200. Kelly wins Greatest Career on this chart and Top R&B Albums (122-114); and "Late Show" stars Crowded House (127-112)... A feature on ABC's "Day One" more than doubles sales for Mr. Class. Tony Bennett, pushing him to re-entry at No. 128, while pre-release publicity and promotion for the film "Blue Chips" secured Mr. Baseball's Sullivan O'Donoghue (128-112) at No. 128 (56-51 on a 2% gain)... Having already scored at rock formats and on "Saturday Night Live," Geffen is just now going for top 40 ads on Counting Crows, and it seems the format is already helping its album (10-10). Broadcast Data Systems reports "Mr. Jones" is playing on more than 40 top 40 stations... The AMA telecast should have Arista grinding over next week's charts, since Brooks & Dunn and Wayne Whitney Houston, Toni Braxton, and Kenny G each performed on the show.

MULTIMEDIA INTEREST

(Continued from page 6)

buyers are themselves.

"This is very good news to the laserdisc people," Matthies says. Suppliers of laser players and discs have been concerned old technology would be supplanted by the compact disc to the hoops surrounding multimedia, but "consumers are not looking for another new format," he adds. Verity found dealers in agreement. Only 14% of the stores it surveyed would replace laser, while 21% said the format would have no effect and 38% said the two would co-exist.

Retailers agreed on the impact of video on demand on home entertainment. More than 50% of dealers said hardware and software sales would be the same, and 31% expected gains in demand for disc players, discs, prerecorded cassettes, and VCRs.

Dealers have an open field with CD-ROM games, already familiar to 55% of Verity's consumer panel. However, 42% of the consumers sampled were "conversant" with the word for combining personal-computer capabilities and game playing on the same machine. Some 23% are willing to consider a separate purchase.

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UPCOMING IN Billboard

A glance ahead at Billboard Specials

LASERDISC

ISSUE DATE: FEBRUARY 26
AD CLOSE: FEBRUARY 15

ITA/PRO-TAPE

ISSUE DATE: MARCH 12
AD CLOSE: FEBRUARY 15

THE BILLIE AWARDS

ISSUE DATE: MARCH 12
AD CLOSE: FEBRUARY 15

INDIE LABELS

ISSUE DATE: MARCH 26
AD CLOSE: MARCH 1

NARM SUPERSECTION

ISSUE DATE: MARCH 26
AD CLOSE: MARCH 1

THE ECHO AWARDS

ISSUE DATE: MARCH 26
AD CLOSE: MARCH 4

ROBERTSON TAYLOR TRIBUTE

ISSUE DATE: APRIL 9
AD CLOSE: MARCH 15

TEJANO

ISSUE DATE: APRIL 16
AD CLOSE: MARCH 22

VITAL REISSUES

ISSUE DATE: APRIL 23
AD CLOSE: MARCH 29

GOSPEL MUSIC ASSOCIATION 25TH ANNIV.

ISSUE DATE: APRIL 30
AD CLOSE: APRIL 5

HAWAII/HARA AWARDS

ISSUE DATE: APRIL 30
AD CLOSE: APRIL 5

**BILLBOARD READERS TAKE ACTION AS A
RESULT OF EDITORIAL CONTENT AND
ADVERTISEMENTS IN SPECIALS:**

- OVER 1/3 BUY PRODUCTS
- OVER 1/3 CITE ADVERTISING INFLUENCES
BUSINESS DECISIONS
- OVER 1/2 MADE LONG-DISTANCE CALLS

The Billboard Bulletin....

EDITED BY IRV LICHMAN

U.K. TRADE POSTS UPGRADE NUMBERS

The U.K. record market threw off recession in 1998, posting a 13.6% increase in sales value, according to the British Phonographic Industry. Sales were 786.7 pounds (\$1.15 billion). CD album unit sales were up 31.7%, to \$2.9 million.

PURGE AT REPUBLIC VIDEO?

Republic Pictures Home Entertainment Group is "preparing for a purge," according to one source close to the company's final merger preparations with Spelling Entertainment. Reports speculate that Robert Sigman, president of the Spelling subsidiary WorldVision Home Video, will head the merged video divisions. Layoffs are expected in Republic's marketing and administration departments. The merger was announced in September... In other executive video moves, Benjamin S. Feingold has been named president of Columbia TriStar Home Video, replacing W. Patrick Campbell, who joined Midwest Baby Bell Ameritech last month. Feingold moves over from parent Sony Pictures Entertainment, where he was senior VP of corporate development.

'ALADDIN' SEQUEL ORQUEST TO VIDEO

Disney's "Aladdin" sequel, "The Return Of Jafar," is bypassing theaters for a direct magic-carpet flight to retail May 20. It's the first release under the new "Walt Disney Home Video Presents" banner of made-for-video titles. Disney is pricing

"Return" at \$22.99 with \$10 of additional-purchase relates. MAP terms allow retailers to go to \$14.75 before losing co-op support.

RCA LOOKS FOR ALTERNATIVES

Bulletin hears RCA Records is undergoing a restructuring of its A&R department aimed at boosting its alternative-rock profile. Among new appointees are Lou Simon, who moves from a special projects post to become senior director of A&R in New York; Bruce Fickel, who is promoted to senior director of A&R/alternative development on the West Coast from his position as director of alternative promotion and development; and Elektra A&R veteran Peter Lubin, whose appointment to the label is not official but is widely expected. Stepping down are VP of A&R Rick Albright, whose contract was not renewed, and East Coast director of A&R Mark Eichner.

ALPHA BUYS TREE DIMENSIONS

Alpha Enterprises, in a move that enhances its consumer product line, has acquired Tree Dimensions, a manufacturer of home storage units. Terms of the deal were not disclosed.

HOWLEY TO EXIT EMI MUSIC POST

Philip Howley will leave his position as executive VP at EMI Music in New York early in the end of March. He tells Bulletin he wants to move on. "I've come to an end of what I came [here] to do, [being] highly involved in acquisition

work." He's been with EMI Music since 1977.

OSCARS OF EPIC PROPORTIONS

Epic Soundtrac dominated the Academy Award nominations in the category of best original song. The label's soundtrack to the TriStar film "Philadelphia" received nominations for Nell Young's "Philadelphia" and Bruce Springsteen's "Streets Of Philadelphia"; the label also released the "Poet Is Justice" soundtrack, but the Oscar-nominated Janet Jackson track "Again" was not included on the album. TriStar's "Streets In Seattle" generated a nomination for the soundtrack's "A Wink And A Smile," written by Marc Shaiman and Ramsey McLean. The final nomination went to "The Day I Fall In Love," which comes from the Columbia soundtrack to "Beethoven's 2nd."

YOUNG

JACKSON GRAND JURY CONVEYERS

A grand jury convened Feb. 9 in Santa Barbara, Calif., to begin reviewing evidence in the allegations of child molestation against Michael Jackson. A criminal indictment is possible, despite the fact that a multimillion-dollar settlement was reached Jan. 25. The grand jury was lodged by Jackson's 14-year-old accuser in the case.

Taking Stock Of Singles In Movies

HOW WOULD YOU LIKE TO HAVE a week like this year? You're nominated for your first Academy Award, you have the Hot Shot Debut on the Hot 100, and it all happens just days after you've won your first Golden Globe. Well, that's the kind of week Bruce Springsteen is having.

"Streets Of Philadelphia" enters at No. 65. With a Golden Globe to its credit, "Streets" has to be considered the leading candidate to win the Oscar. The fact that it's just beginning its chart life should keep it fresh in voters' minds. A year ago this week, "A Whole New World" from "Aladdin" was nominated for an Academy Award while it was No. 2 on the Hot 100, waiting to succeed Whitney Houston's "I Will Always Love You" at No. 1. It went on to win the statue—but not all Oscar-winning songs have reached No. 1. Think of "I'm Easy" by Keith Carradine (No. 17) or "It Goes Like It Goes" by Jennifer Warnes (which didn't chart).

If being No. 1 counts for anything—think of "Raindrops Keep Fallin' On My Head" by B.J. Thomas or "Take My Breath Away" by Berlin—then give consideration to "Again" by Janet Jackson. It's the only one of the five nominees for best original song that has reached No. 1—so far. Surprisingly, another No. 1 single failed to receive a nomination: "All For Love" by Bryan Adams/Rod Stewart/Sing had to be a contender.

As for the other nominees, "Philadelphia" by Nell Young is the title track on the soundtrack album that moves up to No. 18 on The Billboard 200. "A Wink And A Smile" by Harry Connick Jr. appears on the "Streets In Seattle" soundtrack, which has already been No. 1. And "The Day I Fall In Love" by Dolly Parton & James Ingram is the only vocal on the "Beethoven's

2nd" soundtrack.

PINK SQUARED: Tori Amos has the highest-debuting album in two countries. "Under The Pink" enters The Billboard 200 at No. 12, giving Amos her most successful chart album. Her first solo effort, "Little Earthquakes," peaked at No. 54 in 1992. "Pink" makes a spectacular debut on the British chart, entering at No. 1. Right behind Amos, Garth Brooks' "In Pieces" enters at No. 2, giving the woman from North Carolina and the man from Oklahoma a look on the U.K. top two.

THE BIG FIVE-0H: "Baby Be Still" by Celine Dion (Zomba) moves up 11 places on the Hot R&B Singles chart this week. That's a significant because it marks the 50th R&B chart record either written or produced by Dennis Lambert. His chart span stretches over 28 years and four months, dating back to "I Dared" by Lenny Wilton. Lambert wrote and produced for the Four Tops, the Temptations, Natalie Cole, and Ruff. Lambert, who also has written and produced pop hits for artists like the Righteous Brothers, Hamilton Joe Frank & Reynolds, and Phyllis Hyman, has three No. 1 R&B hits to his credit: "She's Gone" and "It Only Takes A Minute" by Tavares and "Nightshift" by the Commodores.

COUPLE DOZEN: Michael Bolton ties the all-time Hot Adult Contemporary record for longest-running No. 1 single, as "Said I Loved You... But I Lied" reaches the 12-week mark. Its immediate predecessor was Billy Joel's 12-week-to-No. 1 "The River Of Dreams." That extends Columbia's unprecedented lock on the No. 1 AC spot to 24 weeks.



by Fred Bronson

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